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OVERSTREET

COMIC BOOK MONTHLY

No. 17 Sep 1994

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IDE

Working Behind the Scenes at the

25th San Diego Comic-Con

LETTER FROM THE EDITOR

I first attended the San Diego Comic Con in 1970. Every year since then, I look forward to each summer with great anticipation. It's a very special event, not only because of its massive size, but because it's a non-profit convention. Amazingly, the mammoth gathering is managed and staffed by loyal workers and numerous volunteers. Their compensation? Simply the opportunity to participate in the comic book world's most exciting event!

Over the years, I've had the privilege of getting to know some of the quality folks that actually organize and run each year's convention. Since this issue is being distributed at the con, I thought you might like to "meet" some of the people who work behind the scenes of the grandaddy of all comic-cons.

First, let me introduce one of my oldest acquaintances, **Tom French** (Dealer's Room Coordinator). If you've ever been inside the cavernous dealers room at the San Diego Comic-Con the night before it opens, you're likely to see Tom busily making the rounds during set up. Can you imagine the complicated logistics of coordinating and placing literally hundreds and hundreds of dealers and publishers from all over the world, then "trouble-shooting" their numerous questions and special requests? To describe it as a "complex" assignment is a gross understatement! Not only that, but Tom then monitors that same jigsaw puzzle of tables throughout the show. For Tom French (and his lovely wife, Virginia), the annual "Comic Convention" is more than just a yearly event… it is a year-long "way of life."

If you hang around the convention floor awhile, you'll eventually meet **Mark Yturralde** (Vice President, Exhibits Division). Starting 14 years ago as a volunteer in the Comic-Con's security division, he has survived long enough to become a Vice President. A one-time comic shop owner, Mark is well known as an avid comic book reader and critic (just ask him!). Mark won't confirm this himself, but many who know him consider him a true computer genius and a genuinely nice guy as well. If you like to discuss comics, Mark is *the* guy to know.

Another convention talent is **Jackie Estrada** (Convention Program Book Editor & Will Eisner Comic Industry Awards Coordinator). Jackie has attended every San Diego Comic-Con since the first one in 1970 and worked on the Con in various capacities since 1975. She's shouldered numerous responsibilities for the convention during those years, including publicity, guest relations/pro liaison, artists' alley, autograph signings, photography, and convention publications (whew!). Outside the convention, Jackie is a professional writer/editor, working primarily in the fields of college textbooks and computer graphics and multimedia. She just recently shared nuptials with cartoonist Batton Lash.

Jackie's fondest Comic-Con memory? "Over 24 years of conventions makes for a lot of memories, but I'd have to say 1977 was my favorite year. That's when the guests included Robert Heinlein, Carl Barks, Hap Kliban, Harvey Kurtzman, Theodore Sturgeon, Joe Shuster, C. C. Beck, and dozens of other legendary creators."

Then there's Captain America and Batman fan **Beth Holley** (Convention Vice President, Marketing Division). Beth, together with her husband Rick, take an active roll in making things happen behind the scenes. Like Beth, **Robin Doig-Colls** (Convention Vice President, Events Division) is also a long time convention associate. Robin's first job for the Con 14 years ago was running the projector in the all-night movie room. Robin often reminisces about her work with the Expo for the last 11 years… and that "crazy" Marvel Party in 1986 (ask her for details).

Last but not least is the venerable **Fae Desmond** (Convention General Manager and The expo Director), whose been with the San Diego Comic-Con for 18 years! Fae once revealed she often recalls "that great party At the El Cortez that actually moved room to room… and where many of the artists in attendance actually drew on the pictures in the rooms, there little "additions" going undiscovered for years."

So if anyone asks you about the "secret" of a successful comic book convention, tell them it's people like Tom, Mark, Jackie, Beth, Robin, and Fae… along with that "army" of hard-working volunteers who truly love the world of comic books, and whose contributions of time and labor prove it! Year after year, it's their behind-the-scenes efforts that make the San Diego Comic-Con one of the most important and respected comic book events in the world!

For the 25th consecutive year, I'm proud to say… "See you at the San Diego Comic-Con!"

Gary

Gary M. Carter

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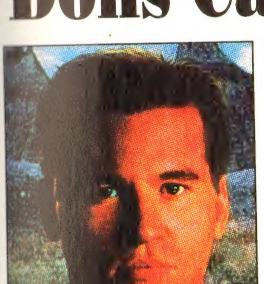
Dons Cape & Cowl



I suppose you could say it started in 1989. That was the year Batman was released, and it was also the year Hollywood got a bad case of comic book fever. After the enormous success of the aforementioned feature, Tinseltown has been cranking out comic book-related films and TV shows by the truckload. Some were good (Batman: The Animated Series), some not so good (anyone remember The Punisher?). Through it all, though, they keep trying. Last year brought us the moderately successful, but enjoyable Lois & Clark. And comic fans have a lot to look forward to this summer. The Shadow, based on the immensely popular pulp-fiction and radio hero, opens on July 1st. The Mask, based on the Dark Horse comic, is being targeted as a big success story. And next summer… well, I don't want to give too much away in the intro! Just read on!

Batman... Forever?

Warner Bros. is getting the stage set for what may be the hottest film release of Summer '95… Batman Forever! Like the previous Bat-sequel, part three will take on a title sans numerals.

Contrary to popular belief, however, Michael Keaton will not be reprising his role as the Caped Crusader. That coveted role goes to Val Kilmer, who played Doc Holliday in Tombstone and was noted for his role as Jim Morrison in The Doors. Some speculate that Keaton was dropped so Warner Bros. could start fresh, or because Keaton wanted too much money.

Thunderheart © Tri-Star Pictures
Batman © DC
Photos courtesy The Movie Guy

As for the villains: Tommy Lee Jones, who won an Academy Award for last summer's The Fugitive, has signed on to play Two-Face. Jim Carrey, who had a surprise hit with Ace Ventura earlier this year, has nabbed the role of The Riddler.

And fans who were eagerly awaiting an appearance by Robin won't be disappointed: Chris O'Donnell, from Scent Of A Woman fame, will be donning the tights for this go-round. Rene Russo (Lethal Weapon 3) was originally pegged to play the criminal psychologist obsessed with Bats, but may be dropped because of the age difference between her and Kilmer.

Whatever the case a stellar cast and familiar name recognition will make Batman Forever a force to be reckoned with next summer.

Does The Shadow Know?

The Shadow, which was not anticipated to be a big hit this season, brought in close to 12 million dollars in box office receipts this past Four of July weekend. It placed 2nd overall, behind reigning champ The Lion King. Some critics didn't quite warm up to the film, and after seeing it opening day, I'll have to agree. By all means, if a great-looking movie is all you need to satisfy you, you could do worse than The Shadow. A better script would've made a world of difference, however.

Is The Force With Kenneth Branagh?

Rumors are starting to grow about the much-anticipated new Episodes in the Star Wars saga. For those of you not up to speed, here's a quick refresher:

The Star Wars films that exist now are actually "Episodes" 4, 5, and 6 of a planned nine-part saga. Episodes 1, 2, and 3, which detail how Anakin Skywalker became Darth Vader, take place before the films that have been released. George Lucas has finally announced there will indeed be three more films, and rumors persist that the first is scheduled to be released in 1997, the twentieth anniversary of the original Star Wars.

Since no scripts have been written yet, casting information is unavailable. However, there have been rumors that Kenneth Branagh (Dead Again, the upcoming Frankenstein) is a choice for the role of a younger Obi-Wan Kenobi. Kenobi was originally played by Alec Guinness, and is expected to be a prominently featured character in the new films. I'll pass on more news as it becomes available.

Short Shots

Sylvestor Stallone has the lead role in the upcoming **Judge Dredd**. Look for it next summer…

Star Wars Screen Entertainment should be arriving in stores late this summer. This computer screen saver for Windows and the Macintosh will include such features as tiny Lawas stealing your icons…

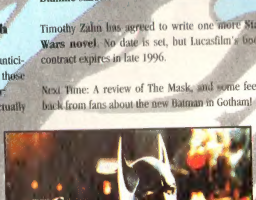
Indiana Jones might get a fourth feature film. A script is currently being written by Jeb Stuart (The Fugitive) and **Harrison Ford** has expressed interest in another flick. Steven Speilberg may only produce this installment, though. A summer '96 release seems logical to this writer…

Stargate, a science-fiction film being described as a cross between Raiders Of the Lost Ark and Star Wars, is set for a fall release. Look for the trailer before Blown Away…

Time Cop, a film based on the Dark Horse comic, will be released this fall as well. **Jean-Claude Van Damme** stars…

Timothy Zahn has agreed to write one more **Star Wars novel**. No date is set, but Lucasfilm's book contract expires in late 1996.

Next Time: A review of The Mask, and some feedback from fans about the new Batman in Gotham!



By J. Rossen

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MTV That's MARVEL TELEVISION!

Imagine yourself in 1961 as you walk up to an old newsstand and see the first issue of *Fantastic Four* on the racks. You decide to buy it. You walk up to the cashier and pay for it. You take it home and thrill to the adventures of Reed, Johnny, Sue, and Ben. You know you are there… there at the beginning of something big! Well, as a famous baseball player once said, "It's like déjà vu all over again!" This fall MTV doesn't mean Music Television. This fall MTV means Marvel Television, and it's the beginning of something big!

Following the success of the X-Men cartoon, Marvel Entertainment is launching the new Marvel Action Hour, starring the animated Fantastic Four and Iron Man, and an all-new Spider-Man cartoon. These two projects are the first of Marvel's heroes to come to television via Marvel Films, a division of Marvel. For comics' fans the world over, this is good news. Now, Marvel heroes will make their way to the screen in the truest and purest way possible. Overseeing these projects is master toy smith Avi Arad, and Stan Lee himself. Stan Lee serves as creator and co-executive producer of the Marvel Action Hour, as well as the on-air host and narrator of the show. Marvel Action Hour begins this Fall in syndication with thirteen one-hour episodes.

The Fantastic Four features the voice talents of Brian Austin Green (Beverly Hills 90210) as Johnny Storm/the Human Torch, Chuck McCann as Ben Grimm/The Thing, Beau Weaver as Reed Richards/Mr. Fantastic, and Lori Alan as Sue Richards/the Invisible Woman.

Neil Ross (An American Tail) provides the voice of Doctor Doom and Robin Sachs (Brideshead Revisted) brings the Silver Surfer to life. Future episodes feature the voices of Gary Owens and Dick Clark.

Expect the intrepid quartet to carry out their adventures on the land, in the sea, and in the air, as they travel beneath the Earth to the realm of the Mole Man, into the undersea kingdom of The Sub-Mariner, and witness and cosmic arrival of the Silver Surfer.

Iron Man features the adventures of Tony Stark, millionaire industrialist and superhero. In addition to the Armored Avenger, Iron Man will feature many other Marvel heroes. Expect to see War Machine, Hawkeye, the Scarlet Witch, Spider-Woman, and a new hero called Century. These brave heroes band together against a horde of villains. The Evil Mandarin is the primary villain in the series. A flurry of villains appear in Iron Man, including Modok, the Titanium Man, Whirlwind, and Justin Hammer, nemesis of Tony Stark.

Robert Hays (of Airplane fame) is Iron Man, Dorian Harewood (China Beach) voices War Machine, John Reilly (General Hospital) lends his talents to the voice of Hawkeye, Katherine Moffat brings the Scarlet Witch to life, and Casey DeFranco is the amazing Spider-Woman. The voice of Century is portrayed by James Warwick. An episode entitled "Silence My Companion, Death My Destination" features a gust appearance by classical pianist Van Cliburn.

Both Iron Man and the Fantastic Four will feature state of the art computer graphics combined with traditional "cel" animation. In a recent press release, Ron Friedman, supervising producer of the Marvel Action Hour, states, "Two dimensional cel animation is married to three-dimensional computer-generated animation and combined with three-dimensional custom-built images to produce visuals that have never been seen before. Everyone who liked the special effects in the movies like 'Jurassic Park,' 'Terminator 2' and 'Total Recall' will love what they see on the Marvel Action Hour."

NASA's Goddard Space Institute, Jet Propulsion Laboratory, and Hubble Telescope have provided photos and 3-D models, which Marvel has incorporated into the backgrounds of the shows. When the Fantastic Four and Iron Man travel into space, they will travel into "real" space. Iron Man will "armor-up" in a 3-D process. 3-D models are used for Tony Stark's car, and Iron Man and War Machine's armor. The Fantastic Four's Fantasticar actually moves in 3-D. The Silver Surfer appears on screen as a 3-D chromium being like the terminator in T-2.

Spider-Man springs to life as part of Fox's Fall Saturday morning line-up. According to a press releases, Margaret Loesch, President of the Fox Children's Network, states, "Spider-Man has fascinated comic book fans for generations, and we have had enormous success with our other Marvel Super Hero series, X-Men. We're confident that Spider-Man will have the same wide appeal. We've ordered 65 episodes, which will enable us to begin broadcasting the series on Saturdays before it joins our weekday schedule."

With 65 episodes, Spider-Man will feature the entire range of Spidey-Villains, including Doc Oc, the Lizard, the Kingpin, and the Hobgoblin. Spider-Man, AKA Peter Parker, will have his supporting cast along for the animated ride. Mary Jane, Aunt May, and J. Jonah Jameson appear each week in this series about a college-aged Peter Parker. Spider-Man in animated form will have all the character development, humor and wit that are Spidey's trademark. This promises to be one of the most exciting and "true" translations of Marvel's flagship character to date.

With Marvel Films in charge of bringing these Marvel characters to life, fans can expect television adventures true to the spirit and charm of the comic books. I want my MTV… that's Marvel TV. ●

**Note - Press release information provided by Marvel Films.*

By Andrew Thomas Lee

STARK
NTERPRISES

Starman Zero!

Starman #0 (DC)
Ted Knight, the Golden Age Starman is old and decrepit. His son, David, takes up the mantle and the cosmic rod to carry on the tradition. He carries it until the third page of the first issue, when he takes a bullet to the chest and a fall to his death. Not what you normally expect in a first issue but writer James (Golden Age) Robinson has never been one to give the reader what they expect. When David's younger brother Jack gets attacked by his brother's killer he reluctantly takes up the mantle. This is a book about fathers and sons, past and future, desire and destiny... oh yeah, it's a heckuva read too!

Ghost Special #1 (Dark Horse)
She's deadly... and she's dead. She's a vindictive vigilante hunting down her killers in a town filled with them. Screenwriter Eric Luke tries his hand at comics with this book and proves that he is great at them. Weaving a tight, relentless, story that artist Matt Haley illustrates wonderfully, Luke gives the reader a book that will kick him in the stomach with the first five pages and not let up until the last one.

Uncanny X-Men #316 (Marvel)
Once upon a time (funny how many stories start that way), a man dreamed of making the world a better place for its "gifted" children. Those children grew up and left him, as children do... now more children are coming to take their place. They'll take their place, if they don't get killed first! With this issue Marvel begins the "Generation Next" storyline set to run through all of the X-Men family of titles for the next two months, introducing the "'new' New Mutants" Generation X. These young mutants are meant to be the leaders of their generation, but the techno-organic killer called Phalanx has different ideas. Great story by Scot Lobdell and amazing art by new regular penciler Joe Madureira, well worth the price of admission.

Deathblow #5 (Image)
A team of CIA operatives go on a covert mission into Iraq. Their mission: Kill Suddam Hussein. What do they accomplish? Blow a hole into purgatory and release the most powerful and evil demon ever to walk this plane of reality. Brandon Choi and Jim Lee are writing a story steeped in Catholicism and the conventions of Tom Clancy and John LeCarre fiction. I have to admit that I just recently start reading this title after having passed it over since it s initial release... and I'm impressed! Choi, Lee, and series artist Tim Sale are crafting what has got to be the single most gripping story to have ever come from the boys at Image, and I'll keep reading as long as they keep producing such quality work.

Vamps #1 (Vertigo/DC)
Think of bloodsucking Thelmas and Louises... think of Hell's Angels directly from hell... think of, well you get the idea. Writer Elaine (Starstruck) Lee tells us the story of a group of women who the world had kicked around until something much older and much more evil came along to offer them more. Now they refuse to stay under the thumb of their "father" and are cutting a path across America righting the wrongs done to them. A book that's sure to have the women cheering and the men cringing in their seats. Oh, yeah, great art by William Simpson as well !

Eightball #13 (Fantagraphics)
It seems that ever since ending his epic "... Like A Velvet Glove Cast In Iron" Dan Clowes has been searching for a good vehicle... and I think he's found it. The recurring feature "Ghost World" tells the story of two hipster young women and their trials and tribulations with the world. Stories that ring true in a sympathetic and sometimes, simply pathetic manner.

Big Bang Comics #1 (Caliber)
The Knight Watchman, the Badge and his Rookies, Venus, and the Beacon ... the Zirconium Age is alive and well from Caliber Press! When Gary Carlson wanted to bring the fun back into super-hero comics he and sever

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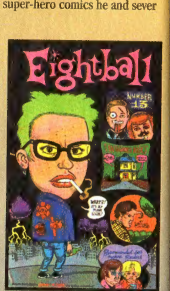


© Daniel Clowes

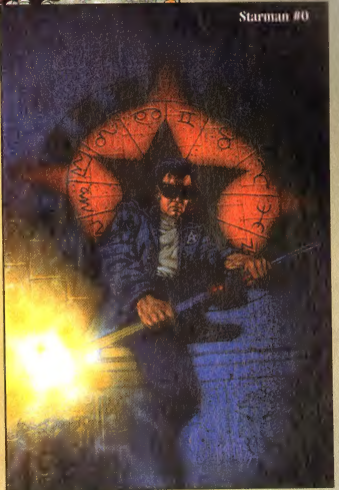
By Nick Wyche

© DC

New Titans #0

al friends created the Big Bang! line of heroes. A line that came complete with a Golden Age version and a "grim 'n' gritty" Modern Age version. This premiere issue captures perfectly the feel and look of the Golden Age greats like Simon and Kirby, Jerry Robinson, Dick Sprang, and Sheldon Moldoff. A perfect chance to reminisce for those who were around the first time and a lot of fun for those of us who weren't!

Peter Kuper's Wild Life #1 (Fantagraphics)
Professional illustrator and political cartoonist Kuper enters the world of autobio comics with this series and blends in very well with the world of neuroses and obsessions. With this story of teenage romantic tragedies in the Swinging' Seventies Kuper strikes a chord very similar to that of film-maker Richard Linklater's film "Dazed and Confused". Worth examining in detail for anyone who remembers this crazy decade.

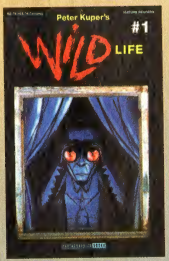


© DC

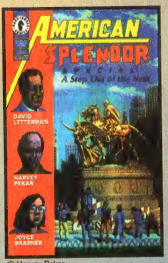
American Splendor: A Step Out of the Nest (Dark Horse)
The dean of the autobio comic returns with this tale of love, lust, and... oh, sorry. Wrong comic. This one is about Harvey and his wife being invited to come on the David Letterman show and their adventures in New York City. Harvey always manages to take small and seemingly inconsequential stories and imbue them with a warmth and draw that make them rise above the usual slam-bam slugfests. Serving as a lead-in to his upcoming graphic novel "Our Cancer Year" this book is a great read!

New Titans #0 (DC)
Remember the early 1980's when Marv Wolfman and George Perez revamped a "silly concept" in the DC Universe and turned it into one of the coolest titles of the decade? Well, Wolfman's at it again. With Arsenal (the former Speedy), Darkstar Donna Troy (the former Wonder Girl), and former Team Titans Mirage and Terra, Wolfman and new artist Stephen J.B. Jones are crafting the new superteam for the 1990's. With new DC Universe characters Impulse, Damage, and Kyle Rayner (the new Green Lantern) this is sure to become the new team for the new decade. ●

© Caliber Press



© Peter Kuper



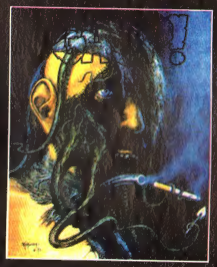
© Harvey Pekar

© Dark Horse

EVIL ERNIE, GEN 13, & GASP!

GASP! INDEPENDENTS UNITE!

A group of independent publishers have united to form *GASP* (Giant Anthology of Self-Publishers), providing a free way for consumers to try several independent creations at once. 16 independent publishers created GASP to introduce their creations to new audiences. In other words, they want to expand everyone's readership. Publishers hope this will help not only themselves, but retailers as well.



Some of the Top talents involved in *GASP* include **Drew Hayes** (Poison Elves, Mulehide Graphics), **Mike Cohen** (Strange Attractors-RetroGrafix), **Teri Wood** (Wandering Star-Pen & Ink), **Terry Moore** (Abstract), **Martin Wagner** (Hepcats-Double Diamond), **Batton Lash** (Wolff & Byrd, Counselors of the Macabre, Exhibit A Press), **Don Simpson** (Fiasco Comics), Phil Folgio (Buck Godot), **Nina Paley** (Adventures of Nina), **Barry Blair** (Nightwynd-Elflord), **Stephen Bissette** (Tyrant, Spider Baby Grafix), **Rick Veitch** (Roarin Rick's Rare Bit Fiends, King Hell Press), **Paul Pope** (Horsepress), **Hanther** (The Dragonrok Saga, Hanthercraft), **Jana Kristy** (Very Vicky), and **Rick Molchan** and **Chad Russell** (Paradox, Dark Visions Publishing, Inc.).

The book will contain a Totleben Cover with a Don Simpson logo. There is no cover price for *GASP*. The books will be shipped in bundles of 10 and retailers need only pay a nominal sum to help cover production costs. The 64 page, black & white comic will be solicited for an October and December release.

SOTHEBY'S SELLS MARVEL MASTERPIECES ORIGINAL ART

The fourth annual sale of comic book and comic art at Sotheby's in New York brought record breaking prices for Marvel Masterpieces '94 original art. Nine pieces of art from the highly acclaimed brothers Hildebrandt sold for over $28,000. Some of the top pieces offered were Spider-Man 2099 (card no. 49) which sold for $9,487, and Captain America (card no. 2) which sold for $5,175.

"We are extremely pleased with the auction results… A standing-room-only sales room saw competitive bidding from both private collectors and dealers throughout the sale with new buyer's actively participating," said Jerry Weist, Sotheby's comic books and comic art consultant.

The auction, which featured more than 550 lots of comic art and comic books, spanned the history of comics beginning with original strip art through the Golden Age of the 1940's and on through the Silver Age of comics.

GEN 13 BECOMES REGULAR SERIES

Originally created as a mini-series, WildStorm Production's Gen 13 will become a regular on-going series in November. The series, which currently holds the #6 spot in the Diamond Comics June top ten best sellers' list, has continued to grow since it's release. The first three issues sold out almost immediately and, because of the demand, the first issue is being reprinted with a new cover.

© Aegis Entertainment

"I'm thrilled that people like the book," said penciler J. Scott Campbell "I think it's great that the fans respond to Gen 13 the way they do. I have a lot of Fun Drawing it, and I guess that comes through in the way it reads."

WildStorm Productions Marketing Director Jeff Mariotte believes that "The fans really relate to the kids on the team. They maintain their sense of humor, they talk like real teenagers talk, and their interests are those of real teenagers."

Gen 13 #6 will ship in November and be preceded by a #0 issue to be released in August.

"EVIL" HALLOWEEN WITH CHAOS!

Halloween is going to get "Evil" this year when Evil Ernie: Revenge releases from Chaos! "Yes, it's true, he's back!" says Chaos! Comics publisher and Evil Ernie creator, Brian Pulido. "We've come up with a wicked storyline that brings EE back to his roots, back to pure horror! It's the perfect jumping on point for new readers. And we came up a gnarly Glow-in-Dark cover to celebrate the first issue."

Revenge co-stars Lady Death and will be a four issue mini-series. Due to ship in October, each issue will feature a Lady Death centerfold by Jim Balent.

By Mike Renegar

TOPPS RELEASES ALL-NEW STAR WARS MAG

The creative forces at the Topps Company, Inc. and Lucasfilm Ltd. are about to embark on an incredible publishing journey. This October, Topps will launch the Star Wars Galaxy Magazine. The quarterly magazine will highlight interviews, books, reviews, and other Star Wars news as it becomes available.

The premiere issue will feature a cover by illustrator Brian Stelfreeze and the first of original comics developed by Dark Horse Comics. Some of the regular features in the magazine will be In-depth coverage of Star Wars collectibles and memorabilia, Exclusive stories on the next Star Wars movies, Bonus surprises and contests, giveaways, and new product samples.

The mass market edition will be available at newsstands nationwide and a Deluxe Collector's edition, printed on [illegible] and feature a Topps Photo Star Wars [illegible] card and poster. The Deluxe collector's edition will be offered exclusively through comic specialty shops.

© Lucasfilms

Don Chin, publisher of Entity Comics, believes that ASTER #1 will be a big hit. "Judging by the response we've been getting to the ASTER subscription edition that has been circulated to over 15,000 retailers, this book is going to be very hot. We've been getting constant calls about this book since it's ashcan release in May."

Issue #2 will feature a brand new cover by fan favorites Joe Quesada and Jimmy Palmiotti.

© Fractal Universe

SKY COMICS BECOMES A CALIBER IMPRINT

Caliber Press and Sky Comics have recently reached an agreement to set up a coalition that will debut Sky Comics as an imprint of Caliber. This imprint is similar to that of the Dark Horse/Legend system and will consist of five titles.

Bob Hickey, Sky's creative director and StormQuest creator said "We're very excited about the Sky Universe imprint and it couldn't have come at a better time. As many publishers are scrambling to survive the effect of the past year's market glut, we're now guaranteeing that Sky's titles will see print in resplendent color."

November will see the release of StormQuest, with other titles to follow in the year.

ASTER #1 COMES TO EARTH IN OCTOBER

[illegible] before the universe and visit Celestial Guardians this October when it releases its new [illegible] ASTER. This 32 page, full color book will feature a foil enhanced cover by fan-favorite Jae Lee as well as interior digital coloring. The story is by brothers Ronaldo and Narciso Rovas.

The comic storyline centers on the character Aster who was [illegible] the Celestial Guardians to seek and [illegible] they no longer deem fit to survive.

NEW FORMAT FOR X-TITLES

Starting in September, the Marvel Comics X-Men family of books will be available in a new 8.5x11 format. The new format features full bleed printing on coated 55 pound matado (Fanfare) paper, and will be priced at $1.95. Marvel will also ship the regular editions ($1.50) in their former newsprint format.

"There's been a real desire in the comics market among fans for high production values in comics," noted Marvel's Director of Marketing, Sven Larsen. "At the same time, there has been some reluctance at Marvel to raise the cover price on any of our comics. What we decided, was to try an experiment where we utilize the latest technology on some of our most visually exciting titles to show fans just what these titles can look like using new production methods, while still offering the titles in their original format for the budget conscious."

The standard editions of the X-Men family of books will ship two weeks after the Deluxe editions.

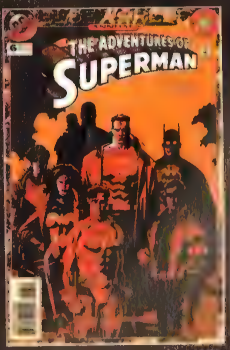
RENEGAR'S REQUIRED READING

Elsewhere: Adventures Of Superman Annual #6 **(DC)**

I just can't seem to get enough of these Elsewhere books! I've really enjoyed the series, and the **Adventures Of Superman Annual** #6 is one of the best!

It tells of the invasion of earth and the events that lead to the mass exodus of super heroes. All these super-heroes are getting their [illegible] threatened with an ultimatum: if they don't surrender, civilians will pay the price! The story is very dark and menacing but it does have the air of underdog that eventually makes things happy again.

One of the neat scenes in the book is when a certain super hero gets his legs broken, I would tell you who it was, but you can probably guess the answer in a flash! Well anyway, it's a two-part story that continues in *Superboy Annual* #1, so stay tuned for the outcome! A great read! ●.

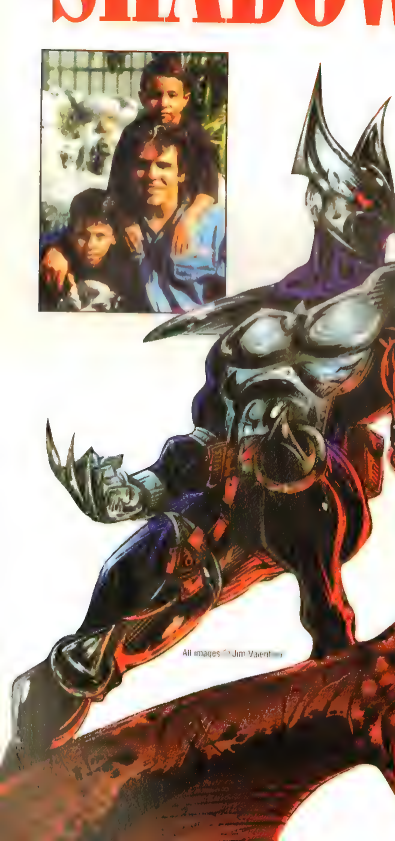


© DC

Jim Valentino...

Life After

SHADOWHAWK!



All images © Jim Valentino

By Len Senecal

It was a four month hiatus that seemed more like an eternity for Jim Valentino and company. But with the late July release of *ShadowHawk* #12, the long wait is finally over. And the good news is that the nocturnal avenger is not only back, he's meaner and tougher than ever! Over the next five months look for Valentino's perplexing and tormented character to embark on a life or death mission that will transverse the Image Universe and beyond. His quest: a cure for A.I.D.S. no less! In the meantime the Image co-founder is preparing for life-after-ShadowHawk with a batch of new projects that are guaranteed to keep Shadowline, Inc. charging full steam ahead into 1995 and beyond.

Unlike the first three story arcs which featured ShadowHawk within the darkest confines of New York City, the six-part storyline "The Monster Within" will take him far away from the Big Apple. But that's not the only major change.

"This series is both more story driven, character driven, and action oriented," according to its creator. "ShadowHawk's gonna come out fighting at this point. He's going to muster all his strength for his last hurrah."

This last-gasp pursuit of a cure for mankind's deadliest disease will result in a collection of team-ups with some of Image's most interesting characters. "Basically it's my chance to do The Brave and The Bold," Valentino said of a series that will feature guest appearances by Rob Liefeld's Chapel and

continued on page 16

A CONVERSATION WITH...

SHADOWHAWK ARTIST WALTER MCDANIEL

How about giving us a little background history on how you got started in the comic book industry.

I went to work for an advertising company named Promiki's Productions for about three years. I started that when I was seventeen years old. I left advertising at the age of nineteen. I had decided a long time ago that comic books were something that I wanted to do.

I've enjoyed a lot of the work of the various comic book artists... that's what I was drawn as a kid. So while I was at a local convention, I presented a portfolio with about three pieces of artwork on illustration boards to some of the comic book companies. I chose the illustrator boards because I knew absolutely nothing about how to present my work. For me, the larger something is, the better I can work with it.

I showed these boards to DC Comics and they indicated that they liked my stuff a lot, especially the way I handled anatomy and perspective. They also said that they thought the storytelling was very good, but that the panels were too claustrophobic. They also said they were looking for artists at that time. My eyes was swamped and I couldn't even get to their table. So I actually got my first comic book job as the result of a bet. My friend, John Jefo, "dared me" to go to Neal Adams and show him my art work. It wasn't even to get work, just to get Neal's critique of my artwork. He is very respected and a renowned man. Little did I know I'd get the job!

Who do you feel has influenced your work?

My fiancee Tracy R. Britten is probably my greatest influence. Also Bernie Wrightson, Norman Rockwell, Bob Ticke, Joe Jusko, and David Michalinec. Neal Adams was a big influence too. I can truthfully say I am truly a "son" of Neal Adams. Right now, working with Shadowline, Jim Valentino is actually becoming a big influence on my style as well.

What question do fans most commonly ask you at shows and conventions?

Fans often ask me "what should I do differently with my art?" I suggest to them that when they are creating artwork, they might concentrate on getting better with each effort. I've never claimed to be the greatest artist in the world... and I still have a whole lot to learn. But I'm always working to get better with each effort.

Does working with established characters like ShadowHawk pose any problems?

Actually it doesn't. Jim gave me such a clear vision of how he had intended the characters to look... then he (sort of) let me express my own ideas on how I thought the characters should look.

I was also able to make slight changes of my own (as part of a collaborative effort), as opposed to doing absolutely everything Jim's original way. He gives me the basics and then says "run with it." I really hope Jim plans to keep me around for a very long time.

Anything else in the works?

I already have a regular series coming up with Kurt Busiak. Also, I have a ShadowHawk Special with Kurt Busiak that's coming out which is going to propose the storyline for the new ShadowHawk.

I'm really hoping that Jim decides to put me on that book as a regular, as well. I also have "in the works" a video game for Sega with my own characters. It is something we are predicting will be ready by Christmas of 1995.

Wow, it looks like your going to be busy in the future.

I hope so!

Thanks for taking time to talk to Overstreet readers.

Thanks, for asking... I enjoyed it.

Supreme (#'s 12 and 16 respectively), Jim Lee's WildC.A.T.S. (#13), the 1963 characters (#14), and his own subterranean squadron, The Others (#15), prior to the long-anticipated reunion of ShadowHawk and Todd McFarlane's Spawn in ShadowHawk #17.

"I've always like team-up books, and team books, and this gives me a chance to do some other characters in the Image Universe that I like a lot and to hopefully tell some pretty exciting stories."

Another major difference between "The Monster Within" and the previous three ShadowHawk story arcs come in the overall artistic approach to issues #12-14. For the first time since the stunning series debut in August of 1992, Jim Valentino will turn over the penciling duties to someone else. Up and coming artist Walter McDaniel and inker Jason Gorder take on issue #12's team-up with Chapel, while longtime ShadowHawk inker Chance Wolf makes his ShadowHawk penciling debut in this month's highly anticipated collaboration with the WildC.A.T.S. (which is being inked by top-notch newcomer Aaron Sowd).

Handing over the reins was no problem for Valentino, who revealed that, "I like seeing other people draw ShadowHawk, I enjoy it. I learn different things from each interpretation."

Inker Randy Queen joins Valentino for ShadowHawk #14 and a wild ride back to the early 1960s that will bring the dark vigilante into contact with characters from Image's critically acclaimed 1963 series. The Fury, Johnny Beyond, and The Tomorrow Syndicate (Horus, U.S.A., Hypernaut, N-Man, Infra-Man, and Infra-Girl) will combine to make this one of ShadowHawk's most involved adventures ever. Even though it's still weeks away, Valentino seems to be extremely excited about ShadowHawk #15, which features the return of the popular Valentino-Wolf combination, as well as the group the longtime ShadowHawk fans have been waiting to see, The Others!

"I always love my stuff when Chance does it. I love to see Chance's line over me," the ShadowHawk creator and penciler noted. "I think he just adds a great deal of sharpness, edge, and power. I very, very much like to see his stuff, so I'm very excited about it."

Jim is also ecstatic about the prospect of bringing The Others out of an extended vacation that dates back nearly two years to the extra-image story penciled and inked by Wolf in ShadowHawk #'s 3-4. "This is a prequel to those two stories. It involves a group of sentient beings and ShadowHawk going just a little crazy in it… or more crazy than usual."

ShadowHawk #16 includes the Supreme test, and in some ways will mark the beginning of the end for the Paul Johnston ShadowHawk. "Rob (Liefeld) and I are talking about taking some time next year and doing a mini-series with ShadowHawk and Supreme, sort of along the lines of a World's Finest type team-up."

Valentino revealed. "So this will foreshadow that a little bit, even though the ShadowHawk that finally teams up with Supreme won't be the same ShadowHawk."

A different ShadowHawk? That's what Valentino is looking at, and ShadowHawk fans will have an opportunity to take a peek at the

Images of Tomorrow" story courtesy of highly respected writer Kurt Busiak (Marvels) and the McDaniel/Gorder artistic tandem in December with the release of the first glimpse of the Silver Age ShadowHawk and his youthful sidekick, Squirrel.

The newer ShadowHawk will show an even more menacing side of the character than we've seen thus far... the flip side will appeal to fans of 1963 and retro comics, and it will be done by me," Valentino stated.

And while all of this is happening, he has also found the time to write the story for the sixth and final issue of Liefeld's Badrock and Company mini-series which will guest star ShadowHawk, as well as his top-secret book for this month's "Image X" project. While he wouldn't say which other Image book he wrote and drew for this trend-setting crossover with his fellow Image co-founders, Valentino was quick to note that, "it was great (doing the book), I had a ball. I think it shows in the work, and I think it shows in the book that I had a good time. It was as much fun as I've had at Image. I just had a blast!" Also bringing a smile to his face are the upcoming ShadowHawk model kit and ShadowHawk video game, as well as two ShadowHawk skateboard decks that he described as being, "real rad... they're being done by Channel One and they're very, very sweet."

And beyond ShadowHawk, what does the future hold in store for Jim Valentino? "We are in development right now of three new series, and they're in various stages of development," he confided. "One of them is The Regulators, which will be written by Kurt Busiak, which explores super-villains. What do they do on their days off? What do they do after they pull off the heist? What are they like in their personal life? They're not gonna become government agents, they're not gonna become super heroes. They're super villains."

Another project may involve his former studio-mate turned Image partner Rob Liefeld, and could appear in the form of a duo featuring one of Liefeld's characters paired up with Valentino's newest creation, Integriti. An interesting meld between the super hero, science fiction, and mystery genres, she is described by her creator as, "a super heroine who wakes up one morning and into a world she never existed in! And only she remembers her previous life! Her family, friends, the super group she belonged to, her house, her job, her whole entire past never existed. And she has no idea what happened.

"Is she an android or a clone with implanted memories? Did she somehow or another fall into a different dimension? Has she been hypnotized with false memories? She has no idea what's going on. But, she's a strong enough person that she's forging ahead with life, even though this would put a normal person out of commission. Not her. She's seeking answers, but she doesn't even know where to look, and that's part of the problem."

Valentino's long-awaited return to the outer reaches of the galaxy is also being planned in another series, The Galactic Legion. "It's going to be set in Image's far future, and it will deal with the coming of a messianic child," he commented. "The story is ultimate power and minimum responsibility and what happens as the result of it."

But before all of this can happen, both "The Monster Within" and the entire ShadowHawk Saga will come to an end in its current incarnation. It's not quite set in stone, but Jim Valentino has been busy preparing fro a conclusion that will come as a big surprise to everyone who has followed the exploits of the dark vigilante. "In the 17th issue he's going to meet Spawn. It's also going to feature the return of his dead brother Hojo. Spawn's going to try to convince ShadowHawk that there are fates worse than death. And then issue 18 will probably be the end of this series. Rather than doing a final story arc I may just end it with one final issue.

"It's going to be the ultimate final knock-down, drag-out, brutal showdown between ShadowHawk and Hawk's Shadow for the possession of the costume and the right to the name. Then, shortly thereafter, a brand new ShadowHawk series will be kick off, the new ShadowHawk."

And just who is this "new" ShadowHawk? Is it someone ShadowHawk readers are already familiar with? Or does Jim Valentino have some new ace hidden up his sleeve? "I'm not talking," he concluded without revealing the slightest clue. "People are just going to have to read it to find out." ●

ENCOUNTER GROUP?
ENCOUNTER GROUP?
YOU JUST HANDED ME A DEATH SENTENCE AND YOU WANT ME TO GO TO AN ENCOUNTER GROUP FIRST?!
NO SMOKING, PLEASE
AWKWARD
A DIAGNOSIS OF AIDS IS NOT NECESSARILY A "DEATH SENTENCE" WITH PROPER CARE.
WITH PROPER CARE AIDS KILLS WITHIN SEVEN YEARS!
YEAH?
OH, NOW, AND A LITTLE BIRD WHISPERED IN YOUR EAR?
NO, I'M THE DOCTOR!
SO, ISN'T EVERY DIAGNOSIS TO WHICH THERE EXISTS A "DEATH SENTENCE"?

WIN WIN WIN WIN ASTER ORIGINAL ART!

OFFICIAL ENTRY FORM

Name_____ Age_____

Address_____

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PLEASE PRINT!

I mainly collect: a. Modern Age b. Silver Age
c. Golden Age d. other

I buy the Overstreet Comic Book Monthly:
a. at a comic shop b. from the newsstand
c. by subscription d. other

FIRST PRIZE - One page of original Aster Artwork by hot newcomer Oliver Isabedra!

50 SECOND PRIZES - Aster ashcan editions signed by the Aster creative team of Narcisco, Oliver Isabedra, & Ronaldo Roxas!

How To Enter:
Complete the the OFFICIAL ENTRY FORM at left and mail it to:

Aster Contest
c/o Overstreet Publications
P.O. Box 2610
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Contest Rules - All entries must be submitted on the official contest entry form or a facsimile. Only one entry per person. Contest entries must be received no later than October 15, 1994. Void where prohibited. All winners will be chosen by random drawing.

"FIRST THERE WAS LADY DEATH, THEN SHI, AND NOW ASTER. KEEP AN EYE ON THIS ONE."

—VANTAGE MAGAZINE
JULY, 1994

NEW FOIL COVER BY JAE LEE!

ASTER #1 • FULL COLOR

INTRODUCING THE ART OF OLIVER ISABEDRA

ENTITY COMICS

ASTER #1 PREVIEW

ALONE AGAIN IN SPACE...
...OF THE HARRIERS-- A STEALTH ENFORCEMENT TEAM. BUT WERE THEY FRIENDS OR FIENDS?
WITH NOTHING BUT THOSE VIOLENT MEMORIES...
FRACTAL UNIVERSE

COMING TO EARTH OCTOBER FROM ENTITY!

ASTER #1 PREVIEW

HE COULD EASILY COLLAPSE THIS PLANET...
LIKE HE HAS COUNTLESS OTHERS.
THAT'S WHAT HE WAS CREATED TO DO.
INSTEAD HE LETS GO OF HIS FEARS...
...OF THIS NEW UNIVERSE!

COMING TO EARTH OCTOBER FROM ENTITY!

ASTER #1 PREVIEW

COMING TO EARTH OCTOBER FROM ENTITY!

KIRBY ARCHIVES
COLLECTOR CARDS RELEASED!

Comic Images Debuts Unpublished Jack Kirby Art In October

The Fantastic Four. Kamandi. Silver Surfer. The New Gods. Captain America. What do these names have in common. The answer is Jack Kirby! Known to everyone involved in the comics industry simply as "The King," Jack Kirby left an unmatched record and a permanent mark on comic art, comic storytelling and the comic book collecting hobby as a whole. He left no fan untouched by his creations... no one uninspired by his work. The King also left behind an incredible legacy that many are not aware of; a full portfolio of unseen, unpublished work done for Ruby-Spears Productions. Comic Images unearths this hidden treasure in The Kirby Archives Collector Cards

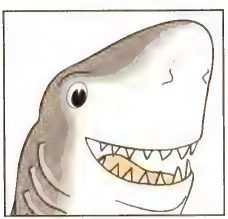
Jack Kirby is widely recognized as the reinventor of comics. His immense resume spans a half century, during which time he was credited with fathering the modern era of comics and redefining such industry staples as superhero, romance, crime, war, and western comics. His work is distinctive and unique. A Kirby hero, villain, vehicle, weapon - even a Kirby finger - is known immediately by his unique style. Many historians often refer to his flair for phenomenal creativity in both art and drama and credit his work as the measure by which all others are judged...

Kirby brought all of his talents to Ruby-Spears Productions in the early 1980s. He and Joe Ruby (Jack's longtime friend and collaborator), created and designed a myriad of characters, plots, and fantasies for animated television, toy companies, and publishers. Among his most popular creations for Ruby-Spears was Thundarr the Barbarian. Jack spent 8 -10 years creating new and exciting characters for Ruby-Spears

The Kirby Archives Collector Cards by Comic Images (10 cards per pack - 12/48 count) will feature a broad range of Jack's characters and imaginative scenarios on the card front. The card backs will include insights and commentary by Joe Ruby, as well as tributes to Jack from industry leaders. The 90-card set will contain six chromium cards, "The Villains" three card subset, and a limited edition 24K gold autograph signature card.

The series, printed in full, vibrant color on high quality coated stock, will be available in October through comic and hobby specialty shops nationwide.

All images © Comic Images



MORE MACABRE & THE MASK

THE MASK TRADING CARDS

In conjunction with the summer blockbuster movie, The Mask, CARDZ Distribution is releasing The Mask trading card set. The film stars Jim Carrey (Ace Ventura) as Stanley Ipkiss, a mild mannered bank teller whose life is changed when he finds an ancient Viking mask. In announcing The Mask trading card set, CARDZ product manager, Christine Randall notes

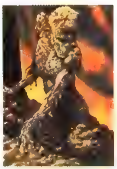
"Everyone in the entertainment business is talking about this movie and we believe we've captured the 'lunacy' that Jim Carrey and others have brought to the screen. The story and scenes from the movie are included in this set and we've also included images from the comic book series (from Dark Horse Comics) that started The Mask momentum.

Like the movie these cards are sssmokin'! The set features a unique 10 card subset of special effects, utilizing the ink-on-foil TECKCHROME printing process as well as Special FX cards and The Mask Returns Cards.

© New Line Productions

BERNIE WRIGHTSON Series 2: "More Macabre!"

He's Baaaaaaaaack!!! Just when you thought it was safe to buy non-sport cards again, the master of the macabre creeps back at you with a terrifying new 90-card set. Prepare yourself for another journey into fear with "Bernie Wrightson: More Macabre!". This follow-up to his fantastic first series is guaranteed to scare, with all new images from the mind of today's top horror artist.



© FPG

Bernie, one of the founding members of the infamous "Studio," rose quickly through the ranks of the great horror illustrators. Forever etched into the minds of comics readers as the creator of "Swamp Thing", he has also achieved status for his work in books, magazines, and for his incredible black-and-white work on "Frankenstein." Bernie continues his illustrious career with FPG in what is sure to be the hit of the Halloween season!

© FPG

BERNIE WRIGHTSON

Bernie's cards will be of the same high-quality and full color that fans have come to expect from FPG, with introspective text from Bernie to help add insight into his work. In addition, randomly inserted "Metallic Sternn" cards which contain five pieces from the covers of Bernie's "Captain Sternn" comic book will also be offered in the packs, along with 1,000 foil-stamped, autographed cards. As an added case premium, FPG will be offering a 10-up, uncut sheet signed and numbered by Bernie.

FPG will be releasing the set in October along with four new card binders for some of their previous sets. They will continue their successful line of binders with four exciting new offerings from Wrightson, Ploog, and Rowena. Bernie Wrightson, the master of the macabre, has two new binders this month, one binder set to coincide with the release of his second card series as well as one to hold his first series. Mike Ploog's binder will likewise hold his monstrously exciting cards. Master fantasy artist Rowena will round out the collection with a binder for her successful series from last year.

These high-quality binders come with 10 Ultra-Pro sheets and a special art card that is exclusive to the binder.

So prepare for the Halloween season right, by digging up some "Bernie Wrightson: More Macabre!" cards this October along with some monstrously delightful card binders from FPG.

FPG Presents:
MICHAEL KALUTA
And
Darrell K. Sweet
FPG

BART'S OMINOUS PRESS

What made you jump into the self-publishing arena?
Many of the present companies take their creators (pencilers, inkers, writers, etc.) for granted, draining all of the creative energy from them, until they become disenchanted with comics. I want the opposite from Ominous Press. Comics should be fun for the people reading them, as well as for those creating them.

Tell us about your new company, Ominous Press?
"Relentlessly Powerful Comics" is the Ominous motto. Our books chronicle the lives and exploits of the heroes, not the people they know. I'm tired of boring stories that revolve around normal people. When I buy a Pheros comic, I want to read a story about Pheros, not his girlfriend. I want to tell stories of heroic adventure. This is not to say that the stories won't involve secondary characters, because they will. I am primarily interested in stories that revolve around the hero/villain.

Considering the top quality art we have come to expect from Bart Sears, what can we expect from Ominous?
Ominous will far exceed anything you have ever seen from Bart Sears or comics before. Our people are putting 200% into their work. It will knock you out and shake things up. Along with the quality of the black and white art, our books will all be computer colored. The stuff we are doing is wildly different. Our graphics and design will be unparalleled throughout the industry, and we are just starting out.

Will Ominous stories and continuity follow suit?
One thing I find amusing in comics today is the use of the word "continuity", as many companies have very little actual continuity at all. Their worlds lose all believability as their characters' actions don't show any realistic ramifications throughout their own title, much less others. For example, if all of New York were destroyed in a battle of titans, the aftermath would reflect the dire consequences of the city throughout the nation. People can only be in one place at any given time and Ominous stories will all reflect that. An event that affects everyone in the Ominous universe will affect everyone, regardless of the consequences.

What is a typical work day like for you at the office?
I normally get into the office between 6:00 a.m. and 8:00 a.m. I hit the drawing board, while also overseeing what is being done throughout the day. I work

through the day until at least 10:00 p.m., often times much later.

With so many companies focusing on sales and gimmicks how do you plan to focus on good storytelling and art?
All we will ever concentrate on is solid dynamic storytelling and art. Sales are important. We plan to focus on the basics, do that well, then the numbers will follow. Our concentration will always be on the final product and hope that fans like Ominous for what it really is.

Why should people buy your books and not someone else's?
If any reader is looking for a book that will grab them and pull them into exciting worlds filled with powerful beings and vast diversity, then they will want to buy every book that Ominous puts out.

What formats are Ominous Press going to use?
Most Ominous projects are standard 32 page comics with 24 pages of art every month. This arrangement will feature two separate stories, one of 17 pages and another of 7 pages. These two stories will take the reader forward towards common ends and both will be essential to the overall look and feel of the book. Most artists (pencilers and inkers, myself included), are not comfortable working on 22 pages per month. The 17 page story will allow the creator to work at a more comfortable pace. Another new format that Ominous will be using is called a Monument Set. A Monument Set is in it s simplest form a premium comic book that does not have any staples. Each Monument Set consists of individual comic sized pages called tablets, that will tell a story in exactly the same way as a comic book.

This sounds like a ground-breaking new format for comics.
Yes, we think that it will be a great new way to view comics format. Comics have been saddle wire-stitched for so long, it is the only format collectors know. I have found that large established corporations are fearful of change.

I want Ominous Press to pioneer new ideas for comics and take them to new levels of popularity, both within the established market place, as well as, into new untapped areas. The importance of a Monument Set is that it is a comic book pure and simple, but it gives fans a long awaited chance to experience new horizons, vastly different than those they are accustomed to. The majority of the books from Ominous will consist of the standard format comic fans are accustomed to reading.

Who are some of the people that you will be bringing on board to help fulfill the goals of Ominous Press?
I have put together a core group of professionals from many industries, including, of course, comics. Take, for instance, Andy Smith. Comic people will be familiar with his exciting work on Quasar, Silver Surfer, Vanguard, and upcoming, the Deadly Duo for Erik Larsen.

Andy is the Art Director, as well as penciler and inker on various books for Ominous. Michael J. Morrissey will also be coming aboard. He's not widely recognized in comics circles but creatively he's a genius whose name I'm sure will soon rise to popularity given his tremendous creative and artistic talents.

Brad Perkins who has been a graphic designer in the computer field for many years, will become our Director of Computer Graphics. His dynamic color and design work will be seen on many up and coming projects for Ominous.

Other great talents, including Mark Pennington, Ray Kryssing, and many others will help to make my Ominous vision a reality. I myself will always control Ominous. I will never lose sight of the vision I worked so long and hard to develop.

What do you think of the current state of the comic book industry?
In spite of the constant ups and downs of the comic industry, I feel that the market is quite stable and the core reader ship is still expanding. Great quality comics will keep the readers interested and Ominous Press will always put out great quality comics.

Thanks for giving Overstreet readers a look at Ominous Press.
It was my pleasure.

SOMEWHERE, IN TIME.
"UHH, WHAT IS THIS $H@#!?"
"FEEL LIKE WORM FOOD!"
" WHERE THE HELL AM I?"
"THAT'S JUST WHERE YOU ARE BLUE BOY!"
HELL!
"THIS IS MY WORLD AND YOU ARE NOT WELCOME!"

"YEAH? WELL THIS IS MY FIST, AND YOU'RE WELCOME TO IT!"

"HOW YOU LIKE ME NOW?"
THWAK!
"FOOL, YOU'LL PAY FOR THAT!
NO MONGREL, YOU WILL PAY... IN BLOOD!
THE MASTER WISHES THIS TO BE BROUGHT BACK... WITH MINIMAL DAMAGE.
NEXT MONTH: DETHGRIP ½ CONTINUES! ONLY IN OVERSTREET!

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OLD COMIC RINGS!

$CASH REWARD$

For these and many other elusive, rare comic character rings. Seeking NM/Mint examples. Will accept lower grades for rarer rings.

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NO ONE PAYS MORE! No collection is too large or small. Send us a list of what you have for a quick reply or...

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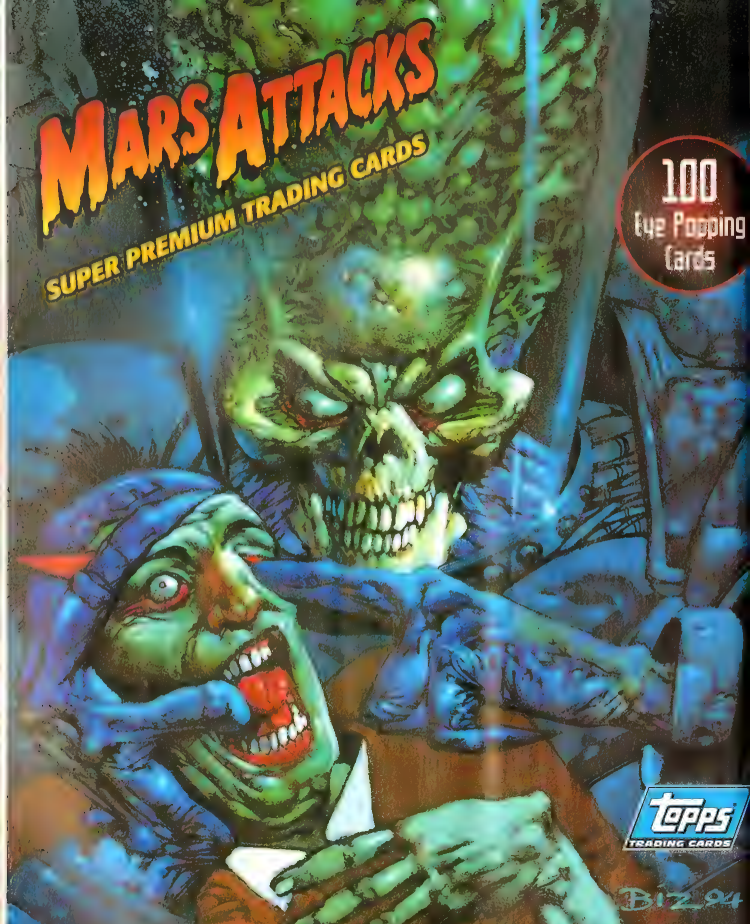


THE MARTIANS ARE BACK... AND THEY'VE BROUGHT SOME NEW FRIENDS

INTRODUCING:

Mars Attacks, The Complete Original cult classic set of 55 cards

Plus

45 All New Mars Attacks interpretations and a special homage subset.

ALSO INCLUDES: Topps Matrix Chase cards • First Day Production cards and random autographed cards • Super Winner cards for a limited gold edition of Topps Comics' Mars Attacks issue #1 •

MARS ATTACKS TM & © 1994 THE TOPPS COMPANY, INC.

MARS ATTACKS

By Gale Young

In the [illegible] about [illegible] past [illegible] classic [illegible] released in 1962, is a 100-card set that includes the entire original 55-card set reprinted from the original printing plus 45 all-new "New Visions" illustrations. The new cards feature top cover and fantasy artists' interpretations of Mars Attacks and a special homage card, "The Master Cards," painted by Ray Harryhausen. This subset includes art based on original concept designs for the series that were never released.

Some of the artists featured in the "New Visions" subset include Mark Schultz, Ken Steacy, Dave Dorman, Joe Quesada, Bill Stout, Keith Giffen, Brian Stelfreeze, Mike Mignola, Mark Chiarello, and Zina Saunders (daughter of original Mars Attacks painter Norm Saunders).

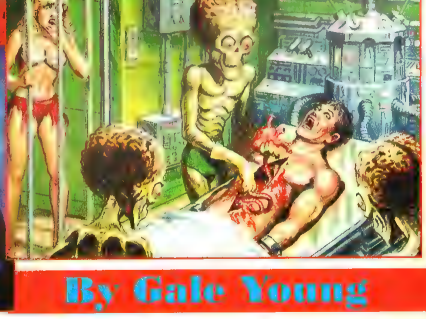
Zina Saunders remembers her father painting the cards when she was young. "He was very flamboyant, with a lot of personality. That was reflected in his illustrations, and to some degree in mine as well. There are a lot of similarities in our work," she said. "He always referred to the Martians as 'bug-eyed monsters.' If he was still alive, I think he'd get a kick out of me working on the new Mars Attacks."

When the original Mars Attacks trading card set was released in 1962, it became an immediate cult favorite. It took the science fiction concept of an invasion from space and relished the grotesque. The cards had a degree of horror and intensity like never before seen. In fact, the vivid full-color "blood and guts" detail in these cards was graphic even by today's standards. Norm Saunders spared no expense in depicting the destruction of Earth's civilization by ruthless Martians. Suddenly, the idea of a Martian invasion was brought into our own backyards. Images like "Washington in Flames," "Burning Navy Ships" and the classic "Destroying a Dog" became imbedded in people's memories. The other cards in the set were just as startling, featuring mutilations, torture, and impalements. "Mars Attacks was always ahead of its time when it came to depicting intense science fiction imagery," said Mars Attacks co-creator Len Brown. "If you think back to the science fiction movies of the period, nothing was as gruesome as these cards."

While kids loved the cards, the gore was too much for disapproving parents and ultimately outraged the Topps [illegible] ended production. Today, an original complete mint-condition set of Mars Attacks can command nearly $3,000 and an unopened 24-pack box of [illegible] could be found) would fetch about $10,000.

To bring Mars Attacks into the 1990s, Topps is using state-of-the-art technology. All 100 cards will be UV coated and foil stamped. And, in a first for non-sport cards, the initial 1,000 sets to roll off the presses will be stamped "First Day Production."

The new Mars Attacks set will include four super chase cards produced in the exclusive high-tech ToppsMatrix process. randomly inserted autographed cards and "super winner cards" for a limited gold edition of Topps Mars Attacks comic issue #1. ●



The Mars Attacks set will feature the work of such artists as (clockwise from top): Ken Steacy, Earl Norem, John Bolton, & Kevin Altieri.

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COMING ON STRONG

They're not just BIG... They're really BIG!

© Big Entertainment

If you haven't heard by now (and you may be the only one...) there's a "new kid" in town. Labeled Tekno Comix, the new comic company is an imprint of BIG Entertainment, a publicly held, multi-media entertainment company. The company was co-founded by Mitchell Rubenstein and Laurie Silvers, founders of the Sci-Fi Channel.

Harnessing some of the creative energy in the multi-media arena, Tekno Comix is coming on strong in the comic industry. They are currently developing some hot properties from best selling artists and celebrities like Leonard Nimoy (Star Trek's Spock), Mickey Spillane (Mike Hammer), Anne McCaffery (Dragonriders of Pern) and Neil Gaiman (Sandman). The newly formed comic company plans to release it's first series of titles in November starting with Leonard Nimoy's *Primortals* and Neil Gaiman's *Mr. Hero- The Newmatic Man*.

Nimoy's *Primortals* has an interesting history. While conducting research at the SETI (Search for Extraterrestrial Intelligence) Program at MIT for Star Trek IV (the motion picture), Nimoy posed the question "what would happen if we were to actually get scientific proven-fact- that we were going to be visited by aliens from another world?" It was on this concept that Nimoy based the idea for his new comic book.

The story tells of the effect that the news has on Earth with a unique twist. Before the rise of man, Earth was visited by aliens. These aliens discovered an ecological cataclysm that threatened to wipe out all indigenous life, so they removed some of the most promising species to save them from the impending disaster. Now, A millennia later, these Primortals are coming back to Earth to take back what was theirs. Nimoy's tale looks at the effect this "reunion" would have on the people of Earth, and what repercussions it might have for mankind.

Mankind is not the only one in trouble in the Tekno Comix Universe, when Neil Gaiman's *Mr. Hero-The Newmatic Man* releases in November. According to Gaiman, Mr. Hero is a Victorian Age steam-powered robot that was scheduled for termination... but is somehow overlooked. Years later he is discovered by Jenny, a part-time curator of a modern conjures' museum.

After activating the steam-powered robot, she learns how interesting life can be with a mechanical man endowed with Victorian sensibilities. Overprotective, slightly racist and openly sexist, Mr. Hero makes life very exciting for a

modern young woman. But there is one other "slight" problem. Mr. Hero's creator, Teknophage (an inter dimensional villain in an Armani suit), is still alive and not happy with the fact that one of his minions is still up and running. Life is about to get very interesting for Jenny and her metallic friend.

Things are also getting interesting for Tekno Comix. They have just reached an agreement to produce the story of Gene Roddenberry's "Lost Universe", in which the earth is recovering from a 1,000 year war with an alien race. The war has caused the human race to be scattered throughout the galaxy. The "Lost Universe" story will be further developed by D.C. Fontana (writer and story editor for Star Trek), and Majel Barrett (Gene Roddenberry's widow and a brilliant actress in her own right).

Tekno comics plans to release the title this December along with several other multi-media projects like Comic videos (produced with Disney-MGM Studios), electronic comic strips (produced with FutureVision of America) and telephone cards (produced with RCI long Distance).

With all the projects that Tekno Comix has in the works, fans are looking forward to the first comic books most of all. "We enthusiastically anticipate the launch of our first Tekno Comix comic books by these incredible talents," said Mitchell Rubenstein, Tekno Comix co-founder.

So do we Mr. Rubenstein, so do we!

NEIL GAIMAN'S
MR. HERO
THE NEWMATIC MAN™

LEONARD NIMOY'S
PRIMORTALS

Lady Death

and the Birth of... CHAOS!™ COMICS

It all started with an undead teenage psychopath. And then she came. She debuted at the end of January and since then, no one can forget her. The lady's name is death, Lady Death. Her comic, *Lady Death* #1 (complete with chromium cover), with a bullet and continues to burn up the secondary market! The Lady has put her publisher, Chaos! Comics, on the map as perhaps the leading indy press publisher!

"Our focus is to create cutting edge, mega-quality, fiction" says publisher Brian Pulido. "We want to surpass readers' and retailers expectations of what a comic book should be."

This is a lofty goal in the face of such mega-buck competition as Marvel, DC, and Image. Yet Chaos! has done just that. Chaos! has managed to carve out a solid (and substantial) reader base making horrific comics like *Evil Ernie* and horror/fantasy books like *Lady Death* that have fiercely loyal readers. It doesn't hurt that Chaos! Comics has a good on-time shipping record, either.

Recently Chaos! has expanded into the super heroic genre with *Lynch Mob* and plans other heroic launches in the upcoming year. Why would this company tread into such over saturated territory?

"Standard super heroes are being done very well by the big boys," says Steven Hughes of Lady Death fame. "Their target audience is 13-18 year olds, but who writes hero fiction for the over 18 year old reader? We do. Don't get the wrong impression, our books are for all ages. Kids can read them for sure. But our target is the older reader. The College age reader. The reader who is sick of the same old regurgitated, super hero stuff."

To get an idea of the Chaos! to come, Overstreet asked the individual creators about their books:

Roman Morales on his co-creation Lynch Mob - "They're a paramilitary fighting force from the future that get stuck in the present... with several hundred para-human, villainous marauders. The Mob are cool because they are mostly "borg. In this series we see the toll of repeated battles on the human body. It's not pretty. We also have fun with a lot of uniquely choreographed battles. We introduce easily over fifty characters who will play roles in the Lynch Mob mythos. This story is huge!"

Lynch Mob is a full color, four issue mini-series shipping monthly starting June 1994 featurning covers by Greg Capullo.

Steven Hughes on his co-creation Detonator - "Our world, right here, right now. Judge aka Detonator mistakenly triggers an event that empowers people with bizarre, super human abilities with one side effect: The power appears to corrupt their minds. Detonator watches as the United States is ripped apart by these Augments. Messiah, perhaps the most powerful Augment of all, uses the power of persuasion to rally the Augments to his side - all except Detonator, who flatly refuses. Messiah isn't pleased and Detonator, the hunter becomes the hunted. Detonator is a full color, two issue micro-series, shipping monthly starting December 1994."

Leonardo Jimenez on his co-creation Killzone - "A slave that has been bred to adapt to survive any situation escapes from an intergalactic labor camp. His blood makes him near immortal and is considered the most valued prize in the galaxy. Through a freak event, the slave assumes the identity and armor of Killzone, a renowned and notorious mercenary. He must "adapt" to the armor and situation before he is discovered. His complications? Among others, he's immediately dispatched to assemble a strike squad and nullify the gravitational field of earth. It's not long before his fellow mercs, intergalactic bounty hunters and enemies of the real Killzone want his blood-literally! Killzone is a full color, four issue mini-series shipping monthly starting April 1995."

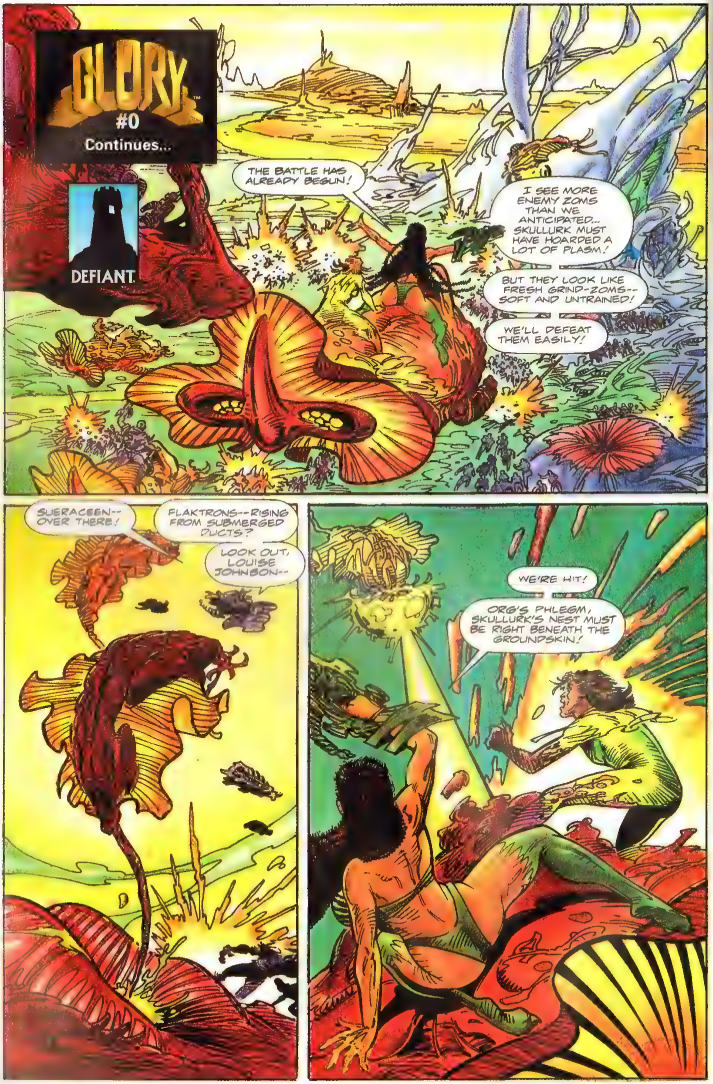
Brian Pulido on his creation Evil Ernie - "Revenge: The evil one returns to his horrific roots in this new series by the team that brought you Lady Death. Price discovers a hidden aspect to Evil Ernie's past that arms him with the ammunition to defeat him. Meanwhile, Lady Death is plagued by recurring nightmares in which she is brutally murdered by a demonic, winged woman. Could this be Purgatori, Lucifer's beloved? Evil Ernie: Revenge is a full color four issue mini-series shipping monthly starting Halloween 1994."

Jason Jensen (Chaos! Comics senior colorist) on Lady Death - "The new Lady Death series (Caught Between Heaven And Hell) will remain a mystery until its release. Suffice it to say, old friends will return as enemies, Lady Death's graveyard will be transformed, and the same guys who did it before are creating it again. Lady Death: "Caught Between Heaven And Hell" is a four issue mini-series in full color starting February 1995. First issue sports a chromium cover."

The Chaos! Crew are committed to producing high-quality comics that challenge the mind. Their track record so far leads most to believe they'll hold up their end of the bargain. Expect the unexpected from Chaos! Comics, originators of the 'Onyx Age' of comics.

Indy PRESS PRO-FILE

Above (clockwise from top center): Francisca [illegible], Brian Pulido, Leonardo Jimenez, Steven Hughes, Roman Morales III, Jason Jensen


GLORY
#0
Continues...
DEFIANT
THE BATTLE HAS ALREADY BEGUN!
I SEE MORE ENEMY ZOMS THAN WE ANTICIPATED.. SKULLURK MUST HAVE HOARDED A LOT OF PLASM.!
BUT THEY LOOK LIKE FRESH GRIND-ZOMS-- SOFT AND UNTRAINED!
WE'LL DEFEAT THEM EASILY!
SUERACEEN-- OVER THERE!
FLAKTRONS--RISING FROM SUBMERGED DUCTS?
LOOK OUT, LOUISE JOHNSON--
WE'RE HIT!
ORG'S PHLEGM, SKULLURK'S NEST MUST BE RIGHT BENEATH THE GROUNDSKIN!

WE'RE GOING DOWN!
GLORY--DISABLE THE SECOND FLAKTRON!
I CAN DO THAT!
LET'S SEE IF I LAND HERE...
...IT'S BRAIN SHOULD BE HERE...
...AND IF I JUST POUND ON IT A LOT, REAL HARD...
THERE! THAT DID IT! IT'S DEAD!
THE ZOMS AND REBELS FALL AT MY FEET! WE'LL BE KNEE-DEEP IN GORE BEFORE THE END OF THIS DAY!
I KNOW IT IS MY DUTY TO ROUTE THESE PURGISTS--
BUT PRAISE THE ORS! BATTLE GIVES ME SO MUCH PLEASURE, I'D ALLOW THEM TO ESCAPE, JUST FOR THE GLORY OF THE CHASE!
SKULLURK'S ZOMS ARE RETREATING! WE'RE MULCHING THE CAPTURED AS WE SPEAK!
THE ARIAK SCOUTS HAVE LOCATED ALL THE OPENING CAVITIES TO THE SUBMERGED DUCTS OUR ZOMS HAVE THEM BLOCKED OFF!
SKULLURK IS TOO WILY FOR THIS EASY A VICTORY. NEVERTHELESS--
PREPARE OUR FORCES TO STORM HIS LAIR!
CONCLUDED NEXT ISSUE!

MALIBU

Mega-Marketing... Mega-Merchandising... Mega-Mover...

Founded by Rosenberg in 1986 with a single comic book title, Malibu Comics has evolved into one of the largest and most diversified comic book publishers. Its venture into the interactive and video markets have led its company to an international reputation in multimedia marketing.

Malibu Comics Entertainment has recently signed two big merchandising deals that are guaranteed to move and shake the comic book market. Malibu recently signed and agreement with the Licensed Clothing Group of America to produce a line of Ultraverse t-shirts that will appear in stores in the fall of 1995. The Ultraverse t-shirts will include a full line beginning with six different styles and four initial designs. The designs will be based on both the Ultraverse title characters and on the Ultraverse itself.

Editor-In-Chief Chris Ulm said, "We are excited to be working so closely with LCGA in designing the Ultraverse t-shirts. We are going to be providing the artwork as well as the final film to insure that each shirt is top quality." Ulm continued "The t-shirts are going to be in all direct market venues which is just another sign of the growing interest in the Ultraverse.".

In addition to t-shirts, Malibu has licensed three Ultraverse video games through Sony Imagesoft. Sony will be producing the games for the Sega CD platform. The first two games, based on the popular Ultraverse characters, Prime and Firearm, will debut in late 1994 while the other game is scheduled for 1995 release.

"The games were developed by Sony Imagesoft and are based on the Ultraverse characters created by Malibu Comics division," said Scott Rosenberg, CEO of Malibu Comics Entertainment. "Our comic book inspired video games are becoming a growing force in the entertainment field," said Rich Robinson, executive vice president, Sony Imagesoft. "Sony Imagesoft looks forward to capturing a significant share of that business." A demonstration copy of the Prime video game will be available at the San Diego Comic Con. August 4-7th at the Malibu Comics booth

On the comic book front, Malibu has several exciting things planned for the rest of 1994. Jim Starlin's 'Breed (from Malibu Comics' Bravura line) will be available in a special soft cover collection entitled 'Breed: "Book Of Genesis" will contain the complete first mini-series of 'Breed #1-16. The collection, written and illustrated by industry legend Jim Starlin, was the first book from Bravura (Malibu's line of creator-owned comics). 'Breed will be published three sets of six-issue mini-series that were originally planned as graphic novels. Jim Starlin and his coloring studio, Electric Prism, will be completely re-coloring--digitally re-mastering--the first four issues of 'Breed, specifically for this collection. Electric Prism colored 'Breed #5 and 'Breed #6. 'Breed II #1, the first issue of the second series, will be solicited for release in October from Bravura.

Starlin said, "I am extremely excited about this package. The first volume of 'Breed was conceptualized as a graphic novel, and now readers can experience it in this special format. The new colors are spectacular!" In addition to the complete first mini-series, the 'Breed collection will also include rare 'Breed sketchbook pages, development sketches and an interview with Jim Starlin. Malibu Comics will be issuing a "Hot Stamp" from the Bravura Gold Foil Program into the 'Breed collection. Bravura Line Editor Dan Mishkin said. Starlin has created a best-selling book within the Bravura line. Now fans can have the first 'Breed mini-series in one volume.'

In addition to the 'Breed Collection, Malibu Comics has another exciting Bravura title rapidly approaching. Combining their talents, Jonathan Peterson and Kevin Maguire, will debut a brand new title in the hottest line of creator-owned books: Strikeback!, a six-issue mini-series debuting in October.

Peterson (who will be writing) is the former DC editor of such titles as New Titans, Deathstroke, Omac, and the current Captain Marvel The Power of Shazam hard cover. He is clearly excited to be bringing his first creator-owned project to Bravura. "In my mind, this is the place to be. Malibu has unquestionably become one of the hottest companies in the business, and Bravura is a testament to that. The quality and care they're putting into this new line is simply amazing, and I'm certainly proud to have been given the opportunity to contribute to it," Peterson said.

Maguire is perhaps best known for his award winning art on Justice League for DC.

his distinctive penciling style has garnered a large fan following across the entire industry. Other work by the artist includes the Captain America prestige mini-series for Marvel, Team Titans for DC, and a Hardcase/The Squad story for the Ultraverse. Most recently, he contributed the covers to The Solution #6-8. The two creators are also pleased to announce that joining them on this project are Josef Rubenstein as inker and Ken Lopez as letterer. Coloring will be provided by Steve Oliff and the Olyoptics crew. "I've known Steve for years," said Peterson, "and he and his crew are the best in the industry, period. We really wanted to make this book shine, so getting Oly involved definitely puts it over the top! We're absolutely ecstatic to have them aboard."

Strikeback! is the first creator-owned project to emerge from the duo's new business partnership. "Jonathan and I essentially decided to take a year off," said Maguire. "I guess you could say we've been on a sort of 'working sabbatical.' That's because in addition to inventorying this book, we've also been privately developing several other projects as well. Basically, after years of toiling in the trenches to produce company owned material, we both decided it was time to break away and take a shot on ourselves. What can I say? We're young and ambitious! We wanted to create something new and exciting... something we could call our own."

Peterson added, "Strikeback! will offer the fans a lively alternative to all the mindless and repetitive 'grim and gritty' storylines that are just clogging the shelves these days. Not to mention all the pointless cross-overs, half-hearted spin-offs, and crass marketing stunts that are constantly being jammed down their throats as well."

'This book is about real heroes and larger-than-life villains, high adventure, life threatening danger, guys in tights fighting, and even a couple hundred-foot tall monsters stomping through Hong Kong! And yet, at its core, what propels it along is a very tender an sweet romance. Trust me, it's definitely going to be a blast!" said Peterson.

"Strikeback! is a book that the fans can come home to... a reminder that comics are supposed to be a heckuva lot of fun!" Peterson said

Another of Malibu's popular Bravura titles to soon appear it The Man Called A-X. The Man Called A-X is the hot new series from Malibu Comics creator-owned line, Bravura. Written by Marv Wolfman and drawn by Shawn McManus, it promises to be one of the best books of the year.

"The Man Called A-X is a mystery, a superhero story, a crime story, and a story of discover," said Wolfman. A-X doesn't know if he is a good guy or a bad guy. He doesn't know why he can't kill people he wants to go after and why others can evade him. He only knows that his job is to destroy the ten criminal gangs of Bedlam. As A-X learns about his background, so does the reader. "It's about somebody who suddenly finds himself in a situation where he knows his mission is to wipe out all the gangs in the city of Bedlam, but he goes through what he's supposed to do, he starts asking questions," Wolfman said.

The Man Called A-X, which will debut this November and is scheduled for five issues, plus a special issue #0. The #0 has a specific purpose. "I realized that this entire backstory to the history of A-X couldn't be revealed until

I reached a certain part of the story when A-X discovered a certain clue," said Wolfman. "If it was revealed beforehand, it would alter too many incidents."

"A-X is very much a super-hero for today with Shawn and Marv clearly at the top of their form," said Malibu Creative Director and Bravura Line Editor Tom Mason. "He's a solid action hero, surrounded by tightly woven, intricate stories that will keep readers on the edge of their seats and coming back for more. And the artwork just leaps off the page."

The Man Called A-X is a heavy action book combined with the kind of plotting Wolfman is known for. A unique book in a time of superheroes, A-X give the reader the chance to explore a character through action--and action propels everything in the book: the story, the mood, and the character.

"It's real liberating to do a book just the way you want to do it," said Wolfman. "This is some of my strongest stuff yet."

On the licensing front, Malibu has several hot projects in the works. The most recently released of these is the popular Mortal Kombat comic book. Since its release in the first week of July, the comic has effectively sold out. Mark Paniccia, Licensing Editor, said, "We're overwhelmed with the success of the Mortal Kombat comic. Everything from the original pencil sketches to the final coloring went really well and we were very elated at how well it turned out. I've been so excited that I've almost gotten into several car accidents just thinking about it."

Beginning in November, Malibu will be producing a series of comic books based on the BattleTech games created by FASA. BattleTech will be written by Roland Mann and illustrated by Tim Eldred. The comic series is designed for both loyal readers and participants of BattleTech, as well as for fans who have never been exposed to BattleTech. Writer Roland Mann said, "The comic book will be very much in the BattleTech world. The characters as well as the story will remain true to the game and will appeal to both previous fans of BattleTech as well as new readers." BattleTech #1 will include a special text feature focusing on the BattleTech game centers and a full list of their locations. The BattleTech game centers are run by Virtual World Entertainment. They are full-scale mockups of Mech cockpits and each center has eight pods (cockpits) that enclose the player completely in the world of BattleTech. All eight pods are networked together to form a totally interactive game with seven other players. BattleTech is also going to be featured in an animated series debuting on television this fall, which the comic will relate to directly through character ties, settings and warring groups. In addition, TYCO is producing a BattleTech toy line that will feature many of the Mechs that are in the BattleTech comic series. Through such ties, Malibu remains faithful to FASA's vision of the BattleTech world. BattleTech is celebrating its 10-year anniversary this year and President of FASA Sam Lewis said, "We are very excited. In just a short time BattleTech has become a multimedia entertainment source soon to be accessible through an animated series, comics, video games and more!"

BattleTech Editor Mark Paniccia said, "The cool thing about our comic book is that it directly ties in with the BattleTech universe. So whatever happens within our series, is an official part of the novels and the animated series."

BLACK ORCHID THEN & NOW

Few superheroes are more mysterious than the Black Orchid. First appearing in *Adventure Comics*, the Black Orchid became a regular back-up feature in DC's *Phantom Stranger*. Yet during the three years (1973-1976) she appeared in these titles, readers learned precious little about the Black Orchid. Her origin, identity, full extent of her powers, or even why she fought crime, remained unknown. Consigned to comic book limbo with the cancellation of *Phantom Stranger* in 1976, readers would have to wait until 1988 for a three issue mini-series that answered many questions (but raised many more) about the Black Orchid.

Now, 20 years after her first appearance, the Black Orchid is back in her own ongoing monthly title, published under DC's Vertigo imprint. Building upon the foundation laid by the mini-series, the new Black Orchid has evolved into one of the most unusual yet captivating "superhero" titles currently being published. Let's take a look into the evolution of this purple-garbed mystery woman.

Adventure Comics #428 (Jul-Aug 1973) contains the first appearance of the Black Orchid. Billed as an Origin Issue, neither this story, nor any published in the 1970's, actually reveal her origin. In this premiere story, the Black Orchid disguises herself as several different women to aid a young District Attorney in exposing a group of corrupt civic leaders.

During this story, The Orchid demonstrated how powerful she was. Bullets bounced off of her, she could fly, and she was strong enough to pick up a car. These powers place the Orchid among the most powerful of DC's heroes. It is worth noting however, that except for one story, all indications were that the Black Orchid was somehow excluded from the "normal" DC universe. The evidence to support this idea was the fact that criminals she fought displayed total disbelief at a flying, bullet proof woman. Somehow these guys never heard of Supergirl or Wonder Woman!

Following the three issue "Showcase" style tryout in *Adventure Comics*, the Black Orchid started as a back-up feature in *Phantom Stranger*, beginning with issue #31 (Jun-Jul 1974). This story beautifully illustrates the undercurrent of sexuality that was present during the entire run. On an uncharted island in the Pacific, weary scientists are used as slave labor in a gold mine, while their wives (dressed in tattered clothes and whipped at the slightest provocation) are held hostage. The Black Orchid appears out of nowhere to rescue them, while the slavers are left stranded on the island.

Phantom Stranger #32 (Aug-Sep 1974) is the first issue by writer Michael Fleisher and artist Nestor Redondo, a DC regular. Earlier issues were drawn by the legendary Sheldon Mayer and Tony DeZungia. While DeZungia's dark, moody art was ideally suited to the character, Redondo's more illustrative style gave readers the "prettiest" Black Orchid yet.

Phantom Stranger #39 (Oct-Nov 1975) begins a three-issue story arc that finishes out the 1970's run. In this story, readers are led to believe they are finally learning the secrets of the Black Orchid. But in the following issue we learn that the "Legion of the Black Orchids" is actually a scheme by a group of impostors designed to trick a young girl into helping rob the World Bank.

In *Phantom Stranger* #41 (Feb-Mar 1976), the final issue, the real Black Orchid stops the robbery and saves the young girl, by tearing the World Bank's massive, explosive-laden vault door right off its hinges and tossing it high above the city. (Just how strong is she, anyway?) This issue is also the first to suggest that Black Orchid exists in the "normal" DC universe, as she makes a reference to the Justice League.

In 1988, then unknown but now comic creator superstars Neil Gaiman and Dave McKean produced a three issue Black Orchid mini-series. It goes without saying that to fully appreciate the current series, one needs to read these excellent books. It should also be noted that legions of Gaiman and McKean fans have made these comics quite difficult (if not impossible) to find.

In the modern mini-series, we learn that the Black Orchids (yes, there are more than one) are human/plant hybrids created by Doctor Philip Sylvian. When his wife, Susan Linden, is killed by her ex-husband, Carl Thorne, the doctor combines her tissue with that of an orchid. The first Orchid matures long before the others and adopts the role of crime fighter. After the first Black Orchid is killed (attempting to infiltrate Lex Luthor's criminal organiza-

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By Tony Starks

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tion), the second awakens. This Black Orchid is unlike the first… unaware of her identity or her purpose, if any!

Carl Thorne gets out of prison and murders the doctor and is in the process of destroying the plants when a third orchid (calling herself Suzy) prematurely awakens and flies away. The two Orchids flee to the rain forests of Brazil, where the older Orchid plants seeds that will bring forth more of her kind. A team from LexiCorp follows them, and finally finds rain forest. Amazingly, the expedition returns to America, leaving the Orchids unharmed… simply because the older Black Orchid requests it. At the end of the mini-series, the Orchids decide to return home.

Black Orchid Annual #1 (1993) picks up where the mini-series leaves off. It explains how the Orchids return to America and tells of Suzy's whereabouts (she is hidden in the Nexus with an Oak spirit while she gains strength). SPECIAL NOTE: This issue also contains a wonderful retelling of the story from *Adventure Comics* #430. If you miss the old, costumed crime fighting Black Orchid, this is her only appearance in the current series.

Now fast forward several years. In *Black Orchid* #1 (Sep 1993, by writer Dick Foreman and artist Jill Thompson), an out-of-work investigative reporter is duped into finding the Black Orchid by LOGOS, an information/spy cartel. Piercing together clues about several different "mystery" women, he tracks her down. But a LOGOS team is tailing him. Flushed out of hiding, she steps out the window and floats to the street below, while the reporter, at her request, tries to stop her pursuers.

In *Black Orchid* #2 (Oct 1993) the chase continues, as the Black Orchid, along with her friend Sherilyn Somers, attempt to flee the city. Along the way, it becomes obvious that this Black Orchid is far different from the first. There is an almost fairy tale quality to the character. She's aloof… interested in humanity but not really part of it. She avoids direct physical violence, preferring to use her scent to control people's minds. But she can also be brutal in her own way. Consider the fact that she "orders" two of her pursuers to jump out the window of a tall building.

The next four issues find the Black Orchid and Sherilyn making their way to the Brazilian rain forest where her seeds are planted. Along the way, we learn that the Black Orchid is an earth spirit, a Nymph, and that her powers ebb and flow depending on the season and geographic location.

In *Black Orchid* #7 (Dec 1993) the conflict with LOGOS comes to a head. After Sherilyn is killed, a heartsick and angry Black Orchid exacts her revenge on the LOGOS team responsible. In the next several issues, the Black Orchid takes, then loses, a human lover. Future issues promise the reappearance of Suzy and the Orchids return to America.

The Black Orchid series features absorbing, thought provoking stories, combined with excellent art. If you are looking for a change from the standard "blood & guts" superhero comics, give this title a try. It's a winner! ●

Special thanks to the Book Broker and Tim Starks (both of Evansville, Indiana) for the loan of reference materials.

THE BLACK ORCHID, THEN & NOW

ORIGIN THEN: Unknown.

ORIGIN NOW: A human/plant hybrid created by Dr. Philip Sylvian using DNA from his dead wife Susan.

POWERS THEN: Bullet proof, flight, great strength.

POWERS NOW: Can float in the air. Controls minds with her scent. Unharmed by bullets. Strength unknown.

IDENTITY THEN: Unknown.

IDENTITY NOW: Orchids possess many of Susan's memories

Paint it Black

THE TALE OF TRUEVISION

All images © ACG

Although *Adventures Into The Unknown* famous for being the first continuous horror title (starting in Fall 1948), the offerings of the American Comics Group (ACG) in this genre are more fairly called fantasy than horror, or as ACG described them, "supernatural" stories. Ghosts, vampires, werewolves, zombies, mythological monsters- these and more roamed through the pages of ACG's entertaining magazines. These yarns did have their share of terror and violence, and even a little sexual menace, but often the mood was restrained, and it always stopped short of gross.

Well. . almost always. Amidst the ferocious newsstand competition of 1954 perhaps spurred by the increase in volume of the anti-comics voices and realizing that the "anything goes" days could well be coming to an end... even mild-mannered ACG began producing what could truly be called horror. But it was "tasty" and tasteful horror.

Along with more intense and "horrible" horror, ACG also experimented with a trendy gimmick that led to some genuinely "landmark" and really collectible issues. The 3-D fad ended in 1953 as many fads often do... abruptly! But in its wake came a number of "no-glasses 3-D effect" comic books (for the most part the effects were various protrusions past panel borders), and of these, ACG's "Truevision" was clearly the wildest. Although they used this process in a few other titles, *Adventures Into The Unknown* was ACG's showcase for Truevision.

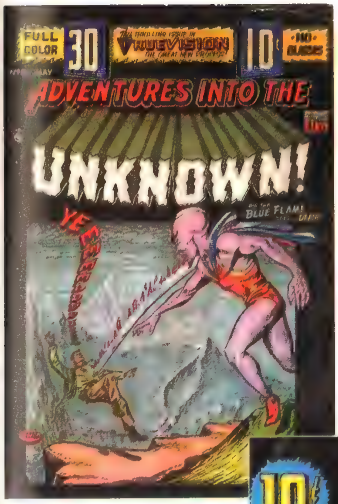
The protrusions were there, with forced perspectives and gray backgrounds, but the clincher was the black coloring of the margin areas surrounding the panels on each page. This not-subtle statement went beyond increasing the depth of the images and really delivered on its promise to be something different! Long time '50's collectors already know that the Truevision issues of *Adventures Into The Unknown* (#51-59, Jan-Aug 1954), rank among the era's finest and most collectible achievements.

***Adventures Into The Unknown* #53** (Mar 1954) was the third 3-D effect issue and was the first issue where the Truevision process didn't overwhelm the storytelling. "The Haunted Hunchback" is a romantic fable of black magic overcome by true love. It's better than it sounds, with the black backgrounds and the general luridness of the style imparting an eerie tension to the proceedings. The story is drawn by the premier Truevision artist, Harry Lazarus, who did the majority of these covers and stories. "The Wolpire" appears in the second tale, also by Lazarus, as is the Wolpire cover. An American couple honeymooning in the old country come up against this baddie- part werewolf and part vampire- and although the wolpire has his inhuman might, Yankee ingenuity is a force to be reckoned with. The young husband is one of those popular hero types of the times, a Korean War vet, and has a trick (almost literally) up his sleeve.

Next up, "The Head Man" is a pretty obvious "biter-bitten" scenario, and this 4-pager is the only "throwaway" story in the book. The finale, "Death From the Depths", is an effective chiller featuring two scientists doing research in the Galapagos Islands. They discover a new island that rises up after an earthquake. On this island, covered with ancient bones, stands a mysterious temple. In the temple stands an altar under a huge arched window, and (moving only slightly faster than the story itself) the scientists come to find that when the moonlight shines through the window upon the altar, the prehistoric bones they placed there grow flesh! Of course this leads to an incredible battle against centuries-old zombies- wow! Nuff said!

***Adventures Into The Unknown* #55** (May 1954) starts off with "Death Dive"... a nice creepy tale of vengeance from beyond a watery grave. Next is the cover story, "The Blue Flame", which tells of a greedy mountain-climber who tries to steal the treasures of the Shangri-La that he finds on a Himalayan peak. Except for the lavish Lazarus rendering, it's pretty undistinguished. "When Night Falls" fol-

by Pat S. Calhoun



although not by Lazarus, is superb. It's an over-the-top expressionism packed with powerful emotion, by that master of the hyperbolic, Robert Q. Sale, who did some great work for pre-Marvel Atlas during this same period.

Of course after 1954 the Comics Code Authority moved in, and horror was no more. In the new marketplace ACG editor and workhorse writer Richard Hughes' mellow nature made it easier for them to backpedal from horror to fantasy, and *Adventures Into The Unknown* stuck around for another thirteen years to round out an impressive twenty-year run.

lows, an 8-page vampire story. The plot here is familiar enough, but it's carried out in a fully-realized melodrama. Finally, "The Witch Hunter" unleashes more old-world magic in a grim fable of justice dispensed by dark forces beyond our ken. Lazarus shines again here- the rotting corpse that comes back to life is a ghastly triumph.

Adventures Into The Unknown #58 (Jul 1954) might be the best issue of the bunch. Certainly the Lazarus robot cover is a classic. "Dead Man's Gold" leads off, with a smooth rendition of a stock situation- as a young couple stumbles onto a cave full of old pirate treasure, surrounded by the spirits of the gang of cutthroats who died while hiding it there. The second story, "The Man Who Died Laughing", is a rather clever 4-pager about a man who revives his dead cousin as a zombie so as to continue to collect the trust fund money that his relative receives every week. But the dead man makes friends with all the rats around the house, and the rodents find a sly way to thwart the plan.

A lot of room was left for the wrap-up yarn, a 9-page extravaganza called "The Crime Machine". As shown on the cover, this tale tells of a rampaging giant indestructible robot. Created as a combination cop and court of law, the metal enforcer ends up finding guilt where it sees fit and dispensing death as the penalty for it. This is an excellent story, and the art,

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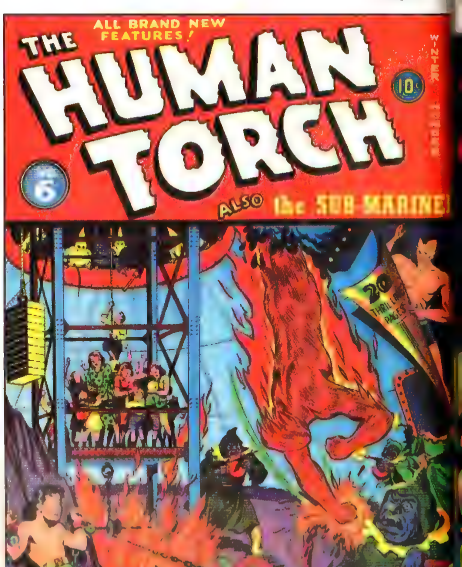
Flame On!

Rare Human Torch



OK, let me see if I can get this straight. The Golden Age Human Torch is an android… synthetic… created by a scientist. And, of course, that means he's not human… and since he's not human, he certainly can't be the Human Torch. Can he? He's really the Unhuman Torch… or the Nonhuman Torch… or the Inhuman Torch. Or to carry a concept from the sublime to the absurd, maybe (because he has just a touch of humanity in his synthetic personality) he should be described as the semi-human Torch or the Quasi-Human Torch, maybe even the sorta-kinda-nearly Human Torch.

But after all, this imperfection of semantics doesn't cancel out a great idea. Lets' give credit where credit is due. In one of the truly great "entrances" of the Golden Age, The Human Torch came bursting on the scene by melting through a solid metal safe! Early comic fans didn't know it at the time, but that first look at the Torch on the now famous cover of Marvel Comics #1 (in the Fall of '39) would forever change comic book history! And it's no wonder… Torch's spectacular powers of fire and flight captivated readers right from the start, just like today.

Published by Timely (the publisher's name before it was changed to Atlas and then later Marvel), the Torch joined with Namor and Captain America to propel Timely Comics to the heights of popularity during the Second World War and beyond. The "strength" of these three Timely/Marvel characters was so great that all three were successfully revived during the Silver Age. and remain with us today.

Those that know today's Human Torch are aware of his key spot in the Marvel Universe. Less are familiar with the amazing literary treatment of the Golden Age Torch… a treatment that has always been of great interest to collectors and historians alike. After his android beginnings, Torch became a policeman (during his "secret-identity" phase). Eventually, he just "hung-out" as himself and no one thought anything of it! "Hey, there's Torch!! Go get 'em Torch!"

Contrast this with the mutant witch-hunt days of the sixties, most notably the situation with the X-Men! The McCarthyism "red scare" mentality of the early Silver Age would likely have changed the public attitude towards an all powerful, virtually omnipotent synthetic man covered with flames! The amazing "tolerance" shown toward the Golden Age Torch (and, for that matter, all varieties of aliens like Superman, robots, and genetic freaks), gave most of these heroes an opportunity to freely move about the country, supported by the population with positive equanimity. It seems ironic that during this same period in American history, blacks in the military were segregated, Asian Americans were placed in "concentration" camps, and general tolerance of any perceived "differences" was virtually nil.

Another important element of the Torch mythos was Toro, Torch's "kid side-kick". Toro would often give Torch "the business" about going out on "dates". One wonders if the age old questions about Mattel's Barbie and Ken apply. Did kindly Professor Horton

By Steve Gentner

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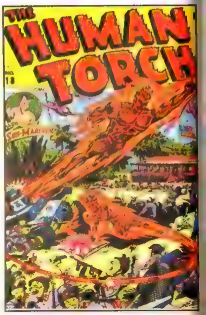

make Torch anatomically correct? How did Torch handle love relationships with a synthetic-brain? Did he always kiss on the first date?

And what about the girls he left behind? "He never calls (sniff) - he never writes (choke) - (sob) he doesn't even burst into flame like he used to!" Or even worse "See ya, Toro - gotta run, I've got a *hot* date"! (Groan!). No doubt artist Carl Burgos and the writers must have felt that as long as they were indulging in the "suspension of disbelief" they might as well go all the way.

Another piece of famous Golden Age trivia is the fact that the *Human Torch* title actually began with *Red Raven Comics* #1. *Red Raven* didn't last long, and the title changed to *Human Torch* with issue #2. Simon and Kirby fans still debate the heights that Red Raven might have reached had it been allowed to continue… but alas, we will never know.

But the element of the comics that always brings the most awe from hard core collectors are those incredible covers! The Human Torch inherently brightened every one he graced. The artists who crafted the Torch depicted him with long trails of fiery-flight that made it seem as if he could fly right off the cover.

Fire, in the context of armed conflict or torture, were natural companions. This formula worked time and time again in titles like *Marvel Mystery*, *All-Winners*, *All Select*, *Daring*, and the *Human Torch*. And no one seemed to do it better than the consummate Torch artist, Alex Schomburg.

Schomburg blended outlandish proportion, amazing perspective, and fiery realism on his masterful covers for Timely Comics! Schomburg's vision of the Torch defined that character in flight, in fight, and in off-the-wall action!

Crashing through castles to the rescue… flying through AXIS aircraft on some faraway beach-head… or saving "that same gal" he drew in peril on so, so many covers . Schomburg's vision somehow transcended pen and ink! You can almost feel the heat and see the motion on each cover. When you look covers by many of the acclaimed artists of the day, they were like a single scene of frozen action. But with Schomburg, you got the whole movie!

Artists like Schomburg and Burgos breathed fiery life into the character of the Human Torch. The plot lines might change, but the element of motion, so artistically executed, sets Torch stories apart from the norm. Other than the great Carmine Infantino Flash stories of the late '50's and early '60's, one would be hard pressed to name another who could capture motion so well.

The Human Torch epitomizes his Golden Age character "type" as much as Superman, Batman, Captain America, and Namor. The incredible renewed interest in Golden Age comics plus the burgeoning popularity and phenomenal demand for Timely books will keep the Human Torch high on collector's lists for some time to come - 'Til next time?

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CATALOGUE PAGE X1

CATALOGUE PAGE X1

THE HIGH END MARKET REPORT

Summer collecting is in full gear as the Chicago Comic Con, Howard Lowery Auction, and San Diego Comic Convention is upon us. Word out of Chicago confirms increasing demand for traditional mainstream comic titles and away from the speculative current material over the past couple of years.

Amazing Spider-Man #1 - Brad Savage and other dealers of contemporary material reported significantly greater sales in vintage Marvels. Sold in Chicago were Amazing Spider-Man #1 FN+ $5,700 (light restoration) and Amazing Spider-Man #1 VG $2,400. Dealers of contemporary original art reported similar results.

Comics - Steve Fishler of Metropolis Comics reported the following sales: Detective #38 FN $6,700; Whiz #1 VF- $25,000; Superman #1 GD+ restored $7,500; Captain America #1 VF- $25,000; Adventure #48 VG $3,100; Amazing Fantasy #15 FN+ $6,000; Showcase #4 VF $23,000 and Spider-Man #1 in NM/MT $18,300.

Original Art - A few historic early examples of strip art exchanged hands recently. Transactions include: Two original Superman daily strips from 1941 traded for a classic 1954 Peanuts Sunday page, a C. C. Beck cover recreation, and a Terry And The Pirates daily by Milton Caniff featuring the Dragon Lady.

The fifth Terry daily was sold at a New York Convention in the $1,500 range. The third Batman daily strip changed hands for $2,500 cash, a rare Buck Rogers Premium pin, and three Shadow dailies establishing a price of approximately $6,000.

The first full page Jungle Jim Sunday page by Alex Raymond changed hands in a deal involving a 1924 partially hand colored Bringing Up Father Sunday, a Peanuts daily from the second year, a Dick Tracy daily from Christmas day of 1931 (the first year), and an undisclosed amount of cash bringing the total value to approximately $12,000.

Howard Lowery Auction - On the West Coast, Howard Lowery Galleries held a Comic and Illustration art auction on July 9th. Some highlights include: A hand colored Krazy Kat Sunday from 1916, the first year of Sundays, $28,560 including buyer's premium, a Hogarth Sunday (1945) $4,256, bottom half of a Floyd Gottfredson Mickey Mouse Sunday (1934) $2,016, and Krazy Kat daily (1926) $2,240.

Fleischer Superman Cartoon One Sheet - Also of note from the Howard Lowery Auction was a one sheet poster used to promote the Fleischer Superman cartoons between 1941 and 1944. The one-sheet sold for $9,520.

Journey Into Mystery Splash Page - In other Lowery Auction news, within minutes of purchasing the cover recreation of Amazing Spider-Man #1 at Sotheby's (New York), Tony Christopher (the premier collector of early Jack Kirby original art), purchased the stunning splash page from Journey Into Mystery #102 in a private transaction.

EC Art - Sales of original EC art from Diamond International Galleries' initial catalogue offering included: $13,500 for the Harvey Kurtzman cover of MAD #4; $10,000 for the LA Law cover from MAD #274 by Mort Drucker; and $12,000 for the cover art to Haunt Of Fear #14 by "Ghastly" Graham Ingels.

And speaking of Graham Ingels, Diamond International Galleries also sold some original art of special historical interest. It was the famous eight page story entitled "A Little Stranger" which featured the origin of the Witch from Haunt Of Fear #14. The important eight pager went for $8,000.

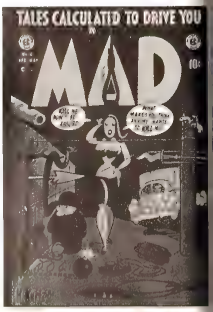
Superman Of America Ring - Premiums continue to reign at Diamond, with a record breaking sale (in grade) of The Superman Of America Ring in Good condition for $22,500.

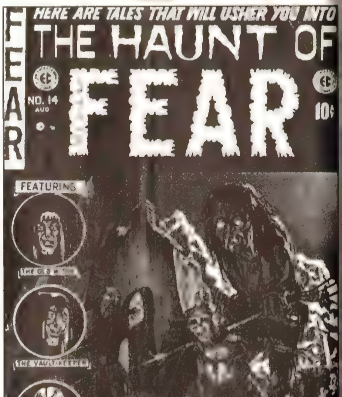
Be sure to come and visit with us at the Christie's booth in San Diego. See you there!

Top: Mad #4.

Bottom: Haunt of Fear #14 containing the origin of E.C.'s infamous "Old Witch."

© William M. Gaines





By Joe Mannarino

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CBM FYI

Harvey Dies, Sludge is Hot!

ALFRED HARVEY DIES

Alfred Harvey, the founder and former publisher of Harvey Famous Comics, died Monday, July 4, of heart failure. He was 80 years old.

Harvey started the company in 1940 with a publication called *Pocket Comics*. In time, he would establish himself with such comics as *Casper The Friendly Ghost*, Richie Rich, Baby Huey, and Sad Sack. He also set up a deal with paramount Studios for a hostile takeover of Fleischer Studios, where he produced over 250 animated shorts, including Popeye. Amazingly, this mix of comics and animation made Harvey Comics the top publisher of comics for a time. When he retired in 1977, the company was still the fourth largest.

In 1989, Harvey slipped into a coma from which he never recovered. His family then sold Harvey Comics to Jeffrey Montgomery, who renamed the company HMH. In spite of this, a recent Reuters report stated that the company has still been losing money for years.

Even so, there's a new interest in the old Harvey characters. Claster Productions is in the midst of launching a Baby Huey animated series. It will start this fall in syndication. Also in the works are full length feature films of Richie Rich (starring McCauley Culkin and slated for Christmas release) and Casper (Steven Spielberg producing, slated for 1995).

"What you see are two movie projects going forward," said William Gibson of Cruttendon and Co. last Thursday (June 30). Cruttendon is an investment firm who spoke for the ailing comic firm at an investor and media briefing held that day. "What The Flintstones are now, Casper is going to be."

The financial experts are seeing a turnaround, due in part from the merchandising associated with the two movies as well as a recently completed Production and Development deal with Marvel Comics for five Harvey titles.

"We'll wait and see how this turns out," Montgomery said at the meeting. "We have built a reputation for getting movies made."

Montgomery also went on the record there that he is thinking of reintroducing a number of other Harvey titles, including some of their long lost superhero titles. On the other hand, he calls titles like Casper and Richie Rich "evergreens."

Harvey is survived by five children and three grandchildren.

DAN VADO RECRUITING SLAVES FOR NEW IMPRINT

Slave Labor announced that they have created a new imprint they are calling Amaze Inc. It features superhero and adventure titles aimed at a more traditional comic audience.

"This is something we've been considering for a long time," said head slave driver Dan Vado. "It all started last year when I was considering bringing back Hero Sandwich for our tenth anniversary. It became apparent to me that Slave Labor had developed a reputation for putting out alternative material and that a book like Hero Sandwich might not fit in with the books we publish now."

The three initial titles are Hero Sandwich (Return of the detective agency created by Vado, Chuck Austin and Peter Krause), Scarlet Thunder (Concerns not one, but two, super speedsters and their rivalry in the 1940's and 1950's), and The American Spirit (Mystery miniseries about the disappearance of a popular superhero of the 1960's and the attempts to resurrect him in the 1990's).

No artists have been named as of press time. Vado admits he's looking for submissions with the proviso "There isn't going to be a lot of money in this, but if someone is looking to showcase their work on a mainstream title this is as good a place as any."

There is also no start date, but Vado is targeting 1995. "We don't want to rush anything into production, we just wanted to announce our intentions and let people know what we're up to. We'll announce more after we've finished the talent search."

Anyone wishing to make submissions should send them to Vado, c/o Slave Labor Graphics, 979 South Bascom Ave., San Jose, CA 95128.

SLUDGE GETS HOT THIS SUMMER

Steve Gerber's got his plans laid out for Sludge. As all you now know, Sludge is in the thrall of Lord Pumpkin. How "Pump" will meet his demise will be the talk of comic readers for the next several months, believe me.

Still, it will be Pump's demise that makes things really interesting for that walking ton of black goo. For starters, Pumpkin does find a cure for Sludge's dilemma, but no Pump, no cure.

After that though, you better get ready for some more characters that can only come from the fertile brain of Howard The Duck (and who can forget the Vampire Cows?). For starters, the Bash Brothers are returning. More importantly, we get to meet the Bash Brothers' formidable mother.

Then there's the matter of the two new characters Gerber has created, who go by the names of Vinaigrette and Organism 0.9B. The Organism looks like a Bob Clampett pipe dream and makes this humble reporter think of nothing less than the Dodo from Porky In Wacky Land. As for Vinaigrette, she has to be one of the most unusual Ultras to ever come out of Malibu, and probably the slipperiest to get a hold of.

Which all leads us to Christmas. After all, Pumpkin may be out of Sludge's life, but that still leaves his sidekick, Pistol. Get ready for a special Christmas Sludge that goes into the origins of the strapped pre-teen and how he became the way he is.

Oh yeah, while Pumpkin may be out of Sludge, don't be surprised if he shows up elsewhere in the Ultraverse. ●

By Steve Fritz

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(Scarce)
VG/FN 30 (5.5) $2,200.00

DC Detective Comics 38
Origin / 1st App Robin
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DC Detective Comics 225
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MVL Fantastic Four 1
Orgn / 1st App Fantastic Four
VFN++ 68 (4.0) $16,000.00

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Mile High / White Pgs
NM 85 (3.0) $1,875.00

DC Green Lantern 1
Origin Retold / Slt Cr Tch
E VFN 55 (3.5) $6,500.00

QCG Hit Comics 5
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VG 25 (7.5) $2,000.00

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Wonder Woman (cont ASC 8)
NM 80 (3.5) $12,000.00

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2nd App SA Flash/Off Wht Pgs
FN/VFN 50 (3.5) $6,250.00

DC Showcase 22
Orig/1st App SA Green Lantern
VFN++ 68 (4.5) $5,500.00

DC Wonder Woman 1
Scarce - Origin WW Retold
FN/VFN 50 (4.0) $6,000.00

DC World's Best Comics 1
Superman, Batman, Robin - C
VFN 60 (4.5) $5,000.00

DC World's Finest Comics 2
Superman, Batman, Robin - C
VFN 65 (4.5) $2,500.00

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MARKETPLACE MAIL

Black & White

We wanted to thank you for the "Black & White" cover story and interview. Your interview was one of the best. We were excited about the feature. Thank you again!

Art & Pamela Thibert

Navy Request

I have been serving in the US Navy for 12 years. I was stationed in Japan for 10 years during which I was in the Gulf War. When I came back from the Gulf War I began collecting comic books. I am presently serving in the United States Navy, on board the USS George Washington which is home ported out of Norfolk, Virginia. We just left two days ago for a six month cruise. I recently volunteered my extra time to work in the ships library. So I thought I would write to you to see if you could help me by placing this in your letter section. I would like to know if anybody would like to donate comic books, magazines, etc. to be distributed to the crew to help pass the time on board our ship. Any donations can be sent to this address: MS2 Silva, Steven W., VQ-6 Squadron Det "B", Unit 60510, FPO, AA 34099-6569. Well that's about it for this letter. Thank you.

Steven W. Silva, US Navy

Right Track

Just a note about OCBM. I thought it was informative and well done. I believe you people are on the right track. The interviews are timely and topical. The special preview of the Madman art was a real treat. The ongoing features of the high end report and the conservation column add much to this publication. The articles are excellent as usual. I liked Tony Starks' Nova article. It was very well done. But as always, the market reports are what makes OCBM the best! They are so informative. It's like having all those dealers at your disposal! Take care and make mine Overstreet! p. s. Where is the letters page?

Dwayne Wilder, Kansas

You're looking at it Dwayne…

Al's Discoveries

Here are a few things I've discovered that your other readers may like to know. Weird Western Tales #12 contains the 3rd appearance of Jonah Hex! Still only $7 if you can find one. #18 contains the first all Jonah Hex issue, nearly four years before his own series. Ninjak #3 contains a cameo of Spawn and Random (of X-Factor) at a party. Evil Ernie from (Eternity Comics) #2 contains the 1st cover appearance of the hot Lady Death! Also, if you ever liked Conan, check out the new Conan the Adventurer! If you like what you see then hunt down Savage Sword of Conan #'s 211, 213, 215, 217 for more beautiful Rafael Kayanan art!

Al Mindy, Illinois

Coolest Products

I am writing this letter to you for a school assignment. I have been collecting comic books for seven years. Collecting comic books is my favorite hobby. I have almost all Marvel Comics made since I started. Out of my 500 comics, 450 are Marvel. I am Marvel's biggest fan. Their comics are the best. For my assignment, I need you to send me one of your coolest products. Thank you, you're the best.

Brooks Rorhs, Ohio

One of our coolest products is on the way, Brooks.

Burned Out

Give us a break, please! Believe it or not, there was a time when a kid could afford to buy all of his favorite comics. A time when #1 meant the first (and the only first) issue. A time when the comic industry appeared geared towards the consumer. Now, unfortunately, the industry has debased itself to a stock market, robber-baron, anything-to-make-a-buck mentality. The only reason the industry even exists, it's creative and financial umbilical cord - the comic buyer - gets screwed repeatedly. Comic collecting has not only become monetarily unreachable, but simply no fun. Remember people (i.e. comic industry "movers & shakers") what goes around comes around.

Oh, by the way, don't forget to get the latest issue of "A-Z" it's destined to be a landmark in the industry (really, the hero of wizards said so). Look forward to this Gold, Silver, Platinum, Red, Blue, Black, White, Enhanced Foil Embossed, Colored Logo, Ultra-limited, Holographic, Prism, Glow-in-the-dark, Crossover, #1, of a Limited Mini-Series, Holiday Special, Trifold-Pop-up-Gate Cover, first issue.

Also available as a deluxe or newsstand, with or without a price or differently priced and polybagged with card or without card (but remember every 10th copy has a different card and a different cover artist or a send away coupon for the ludicrously limited "A-Z" #0 or #1/2).

"Burned Out" Sandy Cugno, Florida

Sleeper Duty

I am a long time reader of your fine magazine and sincerely feel that it is truly the top magazine on the market today. I also feel it's my duty to point out two sleeper books by Marvel, the first being Darkhawk. The artwork by Tod Smith is top notch, and the well written stories and continuity by the Amazing Spider-Man's own Danny Fingerath is the icing on the cake. The second being the New Warriors. Anyone who loves the X-Men will love this well done book by the one and only Falian. I strongly urge anyone who hasn't read the books to do so now!

Danny Hoff, Connecticut

Spidey Vs Action

I'd like to address the controversy presented in a previous issue of your excellent magazine. Question - Would you trade a MINT Spider-Man #1 for a GD Action #1? Answer - I have a super high grade Spider-Man #1. If you have an Action #1, call me. We'll talk! The obvious reasoning is that Spider-Man #1 is

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much, much more prevalent and easy to find. Also, that Action #1 is the pioneer and grandaddy of superheroes! Also, Spidey isn't even Spider-Man's 1st appearance. (Easy Analysis)

On another topic... once and for all people should not hoard mass numbers of modern day comic books! When they get burned on investments, we risk losing their continuation as collectors. Turn to page A106 of the 24th Overstreet Price Guide. Virtually every top modern age book went down or simply stayed the same in value! What happened to yesterday's hottest items like Shazam #1, Howard the Duck #1, and the Thor #337's? I wince at Death for a Friend investors. (casual collectors misled into believing the original Robin was killed!). We almost need warning labels! If you want good long term investments buy early Spider-Man, Showcase, and top origin issues! Short term investment of hot books may be injurious to the health of comic collecting!

Richard M. Brown, Michigan

Mint 100 Times Good?

To Dan Hampton and Bill Smith who both wrote letters addressing essentially the same topic regarding stagnant escalation (and in some isolated cases declining or de-escalation) of mid to low grade Silver Age comics, particularly in comparison to high grade SA material. To you two gentlemen and the thousands of collectors/investors pondering the same concerns I highlight the following points of fact. First, visit the largest and most prestigious dealers in your respective towns (or anywhere in the country for that matter) that purportedly specialize in high grade Silver Age comics. Your quest - see if you can find anyone with an inventory of NM or better books that represents better than 2% or 3% of their total SA comics available for sale to the public. In advance, I can only wish you good luck. The simple fact is, for even those dealers who specialize in SA material, high grade is becoming increasingly scarce. Bottom line - many dealers (for which there are now thousands) have no high grade SA comics for sale and for those that do, their high grade inventories typically represent a fraction of their total SA inventories (i. e. 2,000 total SA books of which maybe 20 to 50 are high grade).

Just read the monthly Market Reports in OCBM or The annual Market Report in the Overstreet Comic Book Price Guide from as far back as you can possibly go (or even the issue you're currently holding in your hand...). Do the phrases, "could sell them all day if I only had them", and "the demand for high grade...", and "sold at 1.5 to 2.0 X guide..." seem familiar? Gentlemen, I've been reading Overstreet for nearly 20 years and honestly can't remember anything different with regards to high grade back issues. To be absolutely honest, I'm surprised the price variances between lower grade comics and higher grade (NM and MT) comics isn't far greater than it is today, which brings me to my third and final point of fact.

Comic collecting in relation to the term "investing" is relatively young in comparison to many other "collectibles" such as coins or stamps. With that in mind, you might both do yourselves well to pick up a copy of any coin or stamp "investment guide" which similarly to CBM, sets values for items in accordance with their respective condition (i.e. GD, VG, FN, etc.). What your going to find is your average "Mint" coin (for instance) is most often 100X's or more expensive than the same coin in "good" condition. That is to say, a coin in good worth $10 is typically worth $1,000 in mint condition. Don't believe me, look for yourself. Remember where you read it first (it's the inevitable direction backed up by the most simple law of economics - supply and demand).

Personally, high grade SA books account for approximately 10% of my overall collection of SA material. What makes me particularly proud of this percentage is that literally every one I have was bought at face value contemporaneously with the date of its publication. Let's face it, there probably isn't anyone alive who wouldn't want more. I predict that the current ratio of prices between your average low grade versus high grade Silver Age comics (approximately 7:1, i.e. $35: $5) will more than double (i.e. 15:1) within the next few years. What we're all seeing is the start of this inevitable trend, which exists in virtually every collectible item in existence - from the coins in your pocket to the car in your driveway. Is it any wonder that as you read this, somewhere someone's probably buying a beat-up '65 mustang for a few hundred bucks and elsewhere someone's buying a pristine version of the same model and is happily putting out 25 grand!

God Bless Jack Kirby, and if you can read this Jack... Thank you most of all for being a regular guy with Superhero talent. Make Mine Overstreet.

Jim L., New Jersey

That's it for this installment of Marketplace Mail. Thanks to the hundreds of comic fans and collectors who wrote in this month. Please remember... we read EVERY letter! If you'd care to write, send your comments, criticisms, and questions to:

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SUMMER MARKET SIZZLES!

Gen 13 & Lady Death Continue Upward Climb... Conan The Barbarian & Spider-Man In Demand... Golden Age Frenzy Continues... High Grade Silver Age Keys Still Hot, Hot, Hot!

(PUBLISHER'S NOTE: The ideas and information presented in the following Market Reports are the express opinion of the individual reporter, and do not necessarily reflect the views of Overstreet Publications, its staff, or its advertisers. Every effort has been made to verify the market report information. Nevertheless, the possibility of error always exists in a compilation of such scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of the information contained herein.)

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Howdy from South Texas! It's summertime and comics are as hot as the weather! Here's what's happening down here...

Golden Age

This antiquarian material continues to see increased demand as price gaps between Silver Age (and even some Bronze Age) books and Golden Age books continues to shrink. Guide prices for the first 10 of almost any Marvel or DC Silver Age title can equal or exceed the prices carried by many harder-to-find Golden Age titles. For example, take a look at these "price-equivalent" Key books: Flash Comics #1 = Showcase #4; Human Torch #2 (1) = Fantastic Four #1; Green Lantern #1 (1st Ser.) = Amazing Spider-Man #1; Leading Comics #1 = Avengers #1; Wonder Woman #1 = Hulk #1

Jackpot #4 = Avengers #4; Marvel Family #1 = Richie Rich #1; Green Hornet #1 = Brave & Bold #34, and Fight #1 = Our Army at War #81.

It is, in part, this revelation that has sparked a notable increase in demand for Golden Age material. And, due primarily to scarcity, Golden Age books in lower grade sell as quickly as those in high grade. Since our last report, we have acquired no significant Golden Age pieces. We have, however, sold the following issues at (these prices): Superman #7 VG $500, Green Lantern #8 FN+ $400; Adventure #74 GD $120; and Blonde Phantom #18 VF $200.

Silver Age

Don't let our earlier (Golden Age section, above) comments regarding Silver Age price comparisons suggest that there is a softening in 60's material. Nothing could be further from the truth! High grade material still sells quickest, but collectors are now warming to the idea of picking up VG pieces, and we are moving more lower grade Silver Age pieces than ever. Demand for Marvels still exceeds demand for books from all other publishers combined, especially for early Journey into Mystery, Hulk, Fantastic Four, and, surprisingly, Strange Tales! Most in demand by DC is: Action, Superman, and Flash Atlas, pre-hero material, remains highly sought-after, but is extremely scarce and difficult to procure.

And speaking of procurements, just two weeks ago we picked up a significant collection which contained most of the key DC and Marvel issues from 1959 thru 1968. We're talking about: Fantastic Four #1-80, Showcase #17-40, Amazing Fantasy #15 along with Spider-Man #1-50, Atom #1, Hulk #'s 1, 3, 5, & 6, Aquaman #1-10, Amazing Adventures #1, Batman #155, Daredevil #1-7, Sea Devils #1, Journey into Mystery #83-95, Hawkman #1-9, Tales to Astonish #27, & 35-60, My Greatest Adventures #80, Sgt. Fury #1, X-Men #1-66, Magnus Robot Fighter #2-15, and others! It has been a long time since we've been able to acquire such a comprehensive collection, and it feels good!

Bronze Age

What was hot last year is cold now. And the reverse is almost true! For example, Astonishing Tales and Ghost Rider were sizzling, while Forever People and The Eternals were ice cold. Right now we've got an excess of the first two titles and a waiting list for the last two! Sound familiar? Early issues of Conan the Barbarian were gathering dust at this time last year, but now they're on fire! We can't keep Hulk #181 or X-Men #94 in stock, either! As many of these books are starting to reach the 20-25 year old ranks, they start looking better and better to collectors, and are not being offered to us as frequently. This is the area I'd watch closely...

Modern Material

Much of our attention is focused on the new, hot marketplace, where dramatic price moves happen on a daily basis. In less than six months we've noted the following price increases: Lady Death #1 from $3.50 to $30 (8.5X), Gen 13 #1 from $1.95 to $12 (6X), Vengeance of Vampirella #1 from $2.50 to $7.50 (3X), Kindred #1 from $1.95 to $6 (3X), Green Lantern #48 from $1.50 to $7.50 (5X), and many others that have doubled in price almost overnight! The alternative cover Image books have brought prices of 2X to 3X cover on the day they hit the stands. And, how could we not mention The Crow? Original back issues are impossible to find, but we greatly appreciate the ready availability of trade paperbacks from Kitchen Sink Press.

On the downside, however, has been the fall of early Knightfall issues, price drops on all pre-Unity Valiant's, a dumping of early Image books (Spawn, Shadowhawk, and Youngblood in particular), and the continuing decline in interest of "special" editions (Golds, Platinums, etc.). My advice to the novice investor is "Be cautious and alert."

Aside from this year's hot releases, demand continues to be strong for Wolverine, X-Men (new series), Superman, Sandman, and Star Trek: Next Generation back issues. All bring Guide+ prices.

Wrap-Up

We're pleased that our industry has continued to grow in all areas, especially after the "big pill" we all had to swallow at this time last year. We look forward to another summer of great releases, especially from DC where it appears that Zero-Hour will be the hit of the year!

JOHN MLACHNIK
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Chisholm, MN 55719
(218) 254-3763

Golden Age

Acquisitions: Batman #22 FN/VF-, Vic Flint #1 VF/NM; Ghost Rider #1, #2 VG-, Little Lulu #2 VF

Silver Age

Acquisitions: Strange Adventures #180 VG (1st Animal Man; I Spy #1 VG; Strange Tales #114 GD/VG- (1st Silver Age Captain America), Monkees #2, #3 (both VG with white pages); Fantastic Four #1 (G/w Marvel Chipping, nice copy); Plastic Man #1 FN/VF-.

Bronze Age

Spoof #1 VF/NM-; Spidey Super Stories #1 VF- A word to the wise... don't miss out on Spidey Super Stories #1 just because it's been simplified for children. This comic book is well worth having because it is a #1 issue, with Spidey's origin to boot. Spidey Super Stories #1 came out in 1974 before The Spectacular Spider-Man, Web Of Spider-Man, and the much ballyhooed Todd McFarlane's Spider-man series. Get one before the movie comes out. And speaking of movies...

Comic Book Movies

If you haven't heard by now, Michael Keaton was replaced by Val Kilmer who will portray Batman in the 3rd installment in 1995. I think this is a very wise choice by Warner Brothers Pictures. Kilmer will bring a much-needed freshness to the role which Keaton wore out in Batman Returns. Also Tommy Lee Jones was signed on as Two-Face and Jim Carrey will portray the Riddler. Chris O'Donnell will be the 90's version of Robin, The Boy Wonder Should be good.

Hope you're all having a great summer. See you next month.

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New Comics

Summer is well under way and while we have yet to see any blockbuster hits, the anticipation for some forthcoming projects has generated increased demand for related titles. Zero Hour (which should be nearly finished by the time this sees print) has sparked a great deal of interest in Valor and the Legion titles. Zero month (following the mini-series) will likely have a positive effect across the DC line as fans are given a convenient jumping on point for DC's superhero titles.

The other main event of this summer is Marvel's newest mutant book, Generation X. While the first issue isn't scheduled to ship until September, the lead-in crossover storyline running through the other X-titles has received strong pre-orders and should perform well.

The lack of big summer projects from other publishers means that there has been little or no change from their previous trends. Dark Horse continues to do very well with Legend books and their licensed titles. Image and Bravura sales remain steady while a steady decline in sales continues for Valiant, Defiant, and Ultraverse.

Back Issues

Perhaps due to a lack of excitement over new issues, we are seeing a continuing slow-but-steady increase in back issue activity. Naturally, the best selling titles as new issues also enjoy the strongest demand for back issues. Spider-Man, X-Men, Batman, and Superman lead the way in back issue sales. One other title to enjoy a resurgence in activity lately is Conan. The new Conan The Adventurer title seems to have sparked a great deal of interest in early issues of both Conan the Barbarian and the Savage Sword of Conan. Recent sales include: Conan #8 VG $8, #10 VF $45, #11 FN/VF $35, #12 FN $16, #13 FN $14, #14 NM $50, #15 NM $50, #16 FN $14, #17 VF/NM $12, #19 FN $16, #20 FN $15, #22 VG $6, #23 FN/VF $25, #24 VF $25, and #25 NM $10.

Silver Age

We continue to receive many requests for Amazing Spider-Man, key Marvels, and virtually any DC in high grade but haven't seen many high quality books recently. Sales include: Justice League #94 VF $25; Silver Surfer #15 GD $6, #16 GD/VG $8, #17 VG/FN $14, and #18 VG $12.

That's all for this time. See you next month.

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Gold & Silver

Acquisitions: We are happy to announce the discovery of the Blankis-Salida Collection. Literally, some of the whitest paged books we've ever found. The collection consists of war comics, duck books, and "odd-ball" stuff dating from 1946 up to 1969. A group of WDC&S were still in their original mailing wrappers! Books from the collection have sold steadily at 1 1/2 to 2 times guide.

In our steadily active Silver action, the market continues to be heavily focused on VF-NM Marvel keys and the usual popular runs like Ditko Spideys and Kirby FFs. Books like this in high grade can be sold like hot-cakes.

New Stuff

Dark Horse is living up to their name. Consistently well thought out books, notably the recent Titan Special and the subsequent Will To Power. Chris Ware's brilliant Acme Novelty library is a first rate work. Those who haven't seen this unusual publication, might do well to acquire an edition. Vertigo continues strong, notably the recent new monthly Books of Magic. Great covers on recent Image survival of the fittest motive, etc. He seems like an anti-Watcher, or the DC Universe version of Star Trek's Q... more an immortal force of nature than a mere villain. In any case, if it's true, expect this book to quickly rise in value.

The Elseworlds annuals have been extremely popular, especially the Bat and Super titles. (My favorite, so far, was the Batman-as-pirate, a fun book with truly beautiful artwork by Alcatena. More, please.)

Books of Magic, Witchcraft, and Vamps are obvious winners in the Vertigo stable, hot on the heels (hooves?) of Sandman, a true thoroughbred and our best-selling DC comics. Factor in the reprint volumes that we always try to keep a couple of copies of each in stock at all times and that sell on a continual basis (a discriminating collector came in and purchased all five soft covers just last week) and Sandman becomes our best-selling comic, period! Not to mention back issue sales, but I will. Sandman #1 $70, #8 $55. Also, Sandman set of cards and binder $50. A set of seven special cards sold for $225 while three individual chase cards sold for $35 each.

Marvel continues to decline in subscribers, sales, and quality. DOA titles include Blaze, Blade, Coneheads, Rocko, Thunderstrike, Galactic Guardians, Blackwulf, Namor, Hyperkind Unleashed, Secret Defenders, Justice, Nightwatch, New Warriors, Night Thrasher, Nova, Annex, Solo, and so on, ad nauseam, ad infinitum. I don't think Marvel should expect us (the retailers and the fans) to get excited and support some of these books that feature inconsequential characters that no one seems to care about. Yes, I know that Marvel-bashing is rampant these days, but I think some of it is deserved. I wonder what their market share (comic books only) would be if not for their Spider-Man and X-Men franchises?

There are some bright spots, though. Force Works #1 had great art and story and sold well, but guess what, Marvel? I could have sold even more copies and introduced even more people to a promising series if the "cover price" (and I mean that literally because it would have been cheaper if not for the goofy cover) wasn't so expensive. Conan the Adventurer (another unnecessary fancy cover) is a gem, and it's good to see Roy Thomas doing what he does best. Terrific art, too. The revised Hellstorm is Marvel's most successful attempt at emulating a Vertigo book but the Death-like character is rather a blatant "swipe." It's still, however, an interesting book to read, and hopefully it won't be axed before it gets noticed.

Dark Horse continues to produce a variety of good stuff. Madman, Martha Washington, Shadow, Aliens, X, and Star Wars are all big hits. Droids is selling well even though some folks are put off by the art. For some reason, just as the first series is ending, people are suddenly coming in and buying all the back issues of Classic Star Wars as if it had been a big secret up to now. Go figure. The Sin City soft cover is hot all over again. The early X appearances in Dark Horse Comics #8, 9, 10 continue to sell quickly at $15, $10, $5 respectively, or $25 the set. Back issues of the Mask are in big demand again because of the movie. Sets of the Mask #0-4

Cards

Magic cards are a phenomena in Santa Fe. Hot. Hot. Hot. The awaited Fleer Flair Cards suffer from weak chase cards. More and more, chase cards dictate the success of a card set. Those Skydisc cards are way, way cool. I vote for a Bart Simpson skydisc in the Simpsons II set. The Beavis and Butthead scratch and sniff cards should not be scratched or sniffed if you value your health. (icky pooey).

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Toys

A mid-70's Aurora re-issue Superboy and Krypto model, fully assembled and painted (badly, by Dan) with background sold for $10 trade and $15 cash. Also from the 70's were two Neal Adams illustrated DC superheroes puzzles "in the can", a Batman, complete, and a Superman and Batman, missing a piece, went for $2 trade and $4 cash. A 1979 Star Trek movie crew set of Kirk, Spock, McCoy, Scotty, Decker and Ilia, Fine on Card, sold for $75.

Modern Age

A 1993 San Diego Comic Con/Heroes Illustrated Hardcase ashcan sold for $3. We've also "blown away" a variety of recent mainstream DC comics, at 20% off Overstreet CBM prices, to entice local collectors into finishing runs of titles while helping us reduce excess stock. Examples, all in NM-MT, include: Firestorm #'s 63, 90, 91, 92, 93; Justice League International #59; Justice League Task Force #'s 6 & 7; Justice League Quarterly #13; Showcase '93 #'s 11 & 12. Also, we sold a Death and Life of Superman hard cover (1st printing) for a bargain $16.

See yez at San Diego!

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London, Ontario
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Hey, hey! It's B. A.! (Oops, wrong intro.) The big news here is Zero Hour. Enthusiasm is high and all preludes, like Valor and the Legion titles, are selling briskly. According to advance orders, it appears DC has another summer hit on its hands. Interestingly, back issues sales of Crisis have picked up dramatically, #1-12 $60 per mint set; #7 & #8 $10 each. Valor #17 (his death) still sells regularly for $5, however, there appears to be an even earlier Zero Hour prelude of import in Man of Steel #29, appearing two months prior to Valor's death. After re-reading the issue, it seems to contain a great many zero Hour clues: Bloodthirst's timepiece, doohickey, temporal displacement battle strategy, doohickey, temporal displacement battle strategy

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selling at $29.95 while sets of Mask Returns #1-4 sell for $18.95.

Speaking of movies, Kitchen Sink Press has a huge best seller on its hands with the Crow soft cover. A couple of dozen copies flew out of here in a matter of days and we have several more people on a waiting list. Getting extra copies was not easy following the movie's release, but it was definitely worth it.

Still speaking of movies, any and all back issue incarnations of the Shadow, regardless of publisher, are in demand again, with DC's #1 by O'Neil and Kaluta at the top of the heap, along with Kaluta's "1941" hard cover.

Acquisitions - A nice run of early Little Lulu. A bunch of Classics Illustrated in great condition. About one hundred Silver Age Marvel and DC in above Fine grade. Notables include Surfer #1, 2; Showcase #60, 61, 64; Spectre #1; Brave & Bold #37; Amazing Spider-Man #43-55; and Cap #110-113.

Until next time… Hi Yo Silver Age, it's B.A.! (Nope. Still needs work.)

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Sales on old collectable comics has been really brisk the last month in Arkansas. The latter part of the month we started a huge sale that included generous discounts on back issues, which will explain some of the unusually low prices on many of our sale items.

Silver Age

A couple of days before the sale started, we purchased a large collection of Silver Age Marvels in mid-range to lower condition, consisting mostly of Amazing Spider-man and Thor. These were some good books that were very affordable, and, despite the lower grades, sold rapidly as the following sampling demonstrates.

Sales: Amazing Spider-Man #18 (1st Ned Leeds -- Later Becomes Hobgoblin) FR/GD $19.31, #19 (Sandman App.) FR/GD $15, #20 (Origin & 1st App. Scorpion) FR/GD $21.56, #33 VF $47.50, #44 NF $13.31, #48 VG $7.13, #51 (2nd Kingpin) FR $3, #78 NM $18.75, #92 NM $20.44; Avengers #2 FR $22.50, #3 VG/NF $67.50, #14 NM $47.75; Brave & Bold #43 (Hawkman Origin Retold) VG $20.63; Captain America #101 VF $34.50, #108 NF $12.50; Fantastic Four #20 (Origin/1st Molecule Man) GD $20.06; F.F. #21 (1st Sgt. Fury X-Over) GD $14.06, #28 (Early X-Men X-Over) GD $14.25, #29 VG $9, #30 (Intro. Diablo) VG $10.50, #37 VG $8.25, #38 VG $11.44, #42 GD $4.13, #52 (1st Black Panther) VG $21.56, #58 NF $6.38, #82 VF $5.44, #86 VF/NM $6.19, #100 VF $21, #112 (Hulk Vs. Thing) NF $9.56; Incredible Hulk #104 VF $6.94; Journey Into Mystery #109 (1st Magneto X-Over) NM $46; JIM #115 (Origin Loki) VF $22.13, #117 VF $18.58, #121 FN $13.88, #123 FN $12.75, #124 (Hercules C/S) FN $15.75, #125 VF $19.69; Thor #126 NF $17.44, #127 NM $24, #129 NM $23.63, #133 NM $22.13, #134 (Intro. High Evolutionary) NM $32.25, #136 NF $9.38, #138 VF $15.56, #140 VF $13.13, #143 FN $7.69, #150 NF $6.38, #165 (1st Full Warlock) VF/NM $21, #193 (Silver Surfer X-Over) VF $16.50; Tales of Suspense #49 (1st X-Men X-Over/1st Avengers X-Over) FN $68.75, Tales to Astonish #91 FN $11.06. The following group was an especially nice selection of books ranging between FR to NF, and sold as a lot for $173.75; Fantastic Four #14, 15, 16 (1st Ant-Man X-Over), 17, 18, 19, 22, 23, 24, 27 (1st Dr. Strange X-Over), 31, and Thor in Journey Into Mystery #95, 96, 101 (2nd Avengers X-Over), 102, 103, 104, 105, 107 (1st Grey Gargoyle), 108 (early Dr. Strange/Avengers App.), 110.

Bronze Age

Sales: Amazing Spider-Man #129 (1st Punisher) VG $37.50, #194 (1st Black Cat) MT $10.50, #200 (Origin Retold) VF $12, #202 (Punisher App.) MT $14.63; Avengers #111 (X-Men App.) VF $7.50; Daredevil #158 (Frank Miller Art Begins) VF $12.75; Incredible Hulk #178 (Rebirth Warlock) MT $14.25; Wolverine Vol. 1 #1 MT $30, Vol. 1 #2 NM $14.25; Uncanny X-Men #94 (New X-Men Begins) VG $21.75; X-Men #95 (Death Thunderbird) VG $11.63.

Modern Age

Interest remains keen in Signed and Numbered key books. Sales: Amazing Spider-man #265 (1st Silver Sable) MT $13; Amazing #301 MT $11.25; Crow Limited Edition Hardcover MT $45.95; Cyberforce #1 (Gold) MT $50; Deathmate Black (Gold) MT $25; Gambit #1 (Gold) $29.95 -- two copies; Infinity Gauntlet #1 (Signed) MT $12; Justice League #69 (Doomsday Battle) MT $12; Mr. T #1 (Gold -- Signed) MT $30; Punisher War Journal #1 (Origin Retold) MT $15; Sandman #8 (1st App. Death) MT $30 -- second copy NM $23.25 -- third copy MT $22.50; News time -- Life and Death of Superman (Signed & Numbered) MT $19.95; Sabretooth #1 (Signed & Numbered) MT $19.95; Shadow #3 (1986 Chaykin Mini-Series) MT $9; Solar #1 MT $18.75, #2 MT $15; Star Trek Deep Space Nine #1 (Limited Edition) MT $19.95 -- two copies; #1 (Gold) MT $28; Wolverine Vol. 2 #2 MT $14; Uncanny X-Men #266 (1st Full Gambit) VF/NM $17; X-Men Unlimited #1 (Signed & Numbered) MT $29.95; Youngblood Strikefile #1 (Signed & Numbered) MT $19.95.

DC: Knightsend finished as a huge success for the Batman family of titles. Batman/Punisher: Lake of Fire was a sell-out. Legionnaires #18 promptly confused shoppers with a cover that proclaimed it was the conclusion to the End of an Era storyline, when in fact it was the beginning. The Witchcraft mini-series was our best selling Vertigo series in a while. We were disappointed that at the same time the Sandman: Brief Lives Hardcover was released to us at $29.95, it was being offered through the Science Fiction Book Club for less than $18.

Marvel Comics: We've had a lot of interest in the new Generation Next crossovers and title. Punisher Meets Archie did very well, so well in fact, some imaginary titles we have joked about with our customers might do well, such as: X-Men Vs. Dark (Little Orphan) Annie -- she and her dog can see without pupils in their eyes (must be mutants), and doesn't Professor X bear a disturbing resemblance to Daddy Warbucks? And who could refuse Barbie 2099 meets Beavis and Butthead 2099 -- chaos ensues when the immortal cyber Barbie dates each of the duo? Stranger books than these have been published.

Cards

Magic, the Gathering finally arrived in the unlimited revised edition and interest immediately hit flash-point. We were well stocked to meet the demand, which slowed temporarily with the subsequent unavailability of the new Legends cards. The Marvel Flair cards arrived with mixed demand, selling well at first, then slowing with some resistance to the high end retail price. Everyone agreed they were impressive cards and lavishly packaged, but would have preferred simpler wrapping if it had reduced the cost, which kept overall sales below what previous Marvel editions achieved with a lower retail package.

GREG PHARIS
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This is being written one month before our huge San Diego Comic Convention (Aug. 4-7). I wish you all could attend, I know you would have the collector's time-of-your-life.!If you happen to be in San Diego for the convention, or in town for any reason, I'd be disappointed if you didn't drop by and say hi!

New Comics

Well, the talk around here is Zero Hour from DC. Our pre-orders on this summer saga have been fantastic, especially the Zero numbered issues that begin arriving in August. I'm sure this is going to be an economic boom for DC but what about the long term impact it will have on the DC universe? According to Dan Jurgens starting from August '94 they will have a complete blue print of the DC Universe. This is alleged to create "a clear and understandable record of what happened, when it happened, and how it all goes together."

I have one reservation about this supposed landmark series. What has made DC great is their wealth of characters and the impact nearly all of them have played in DC's history. Will scores of characters pass into oblivion from the Zero Hour storyline because they will not be dealt with? Will their lack of presence be interpreted as if they never existed in the DC Universe? I'm speaking of characters who surely have a place in DC's long history. But new generations of readers may never know about them or be aware of their impact upon DC history. I'm talking about characters such as the Challengers, Rip Hunter, Adam Strange, Space Ranger, etc. How about a personal bias in regards to the DC war characters, Sgt. Rock, the Haunted Tank, Enemy Ace, and others? They have all had an impact upon DC. I hope they will be presented and preserved and not relegated to "non-existence."

We went through 150 Wetworks #1 in two days. I guess they really were waiting for this to finally come out. Mantra has become Malibu's best selling title in this store. I hope it's not entirely due to the continued trend of well-endowed female characters. Valiant's Chaos Effect is doing well, but I was hoping for more interest than we have received thus far. Customers are buzzing about the coming of these Timewalker book. A most pleasant surprise has been the increased interest and sales of Uncle Scrooge. The life and Times series has been very enjoyable and it's nice to see others getting into it as well. Outside of Marvel's mutant and X-tides, we are experiencing a decline in sales on the rest of their line. Could this be a result of sacrificing quality for an attempt at a larger market share? I'm selling the heck out of Topp's Zorro title. I like it, but I know a part of that success is that title's Lady Rawhide character.

Golden Age & Silver Age

Here are some recent acquisitions, personal and for the store; X-men #1 GD/VG; Strange Tales #110 VG; a good run of Gold Key's The Munsters, Amazing Spider-Man #50, 100, 129, and Incredible Hulk #1

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Excerpt From USA TODAY, April 26, 1993

" Marvel Entertainment Group, will send out 33,000 annual reports, far fewer than a typical comic book printing of 250,000 with last year's report - which was done in comic book style - selling for up to $80 among comic-book collectors it might be worth buying a share for next year."

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Thanks to Bruce Ellsworth of Santa Fe, NM I was able to acquire a goodly amount of beautiful, white-pages Atlas and DC War books. But I am sure you'll be hearing about this amazing find from Bruce. Lastly a couple of Golden Age sales and a trade, Captain America #75 and 76 both GD/VG sold as a pair for $250. We also received $2,200 in trade for a very fine copy of Captain America #7.

Take care and hope to see as many of you as possible at our comic-con.

JOHN M HAUSER
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I'm just back from the Chicago Comic Con that was held on the fourth of July weekend. It is interesting to note the changes brought on by the new larger hall and the presence of publishers.

The big draws at these "shows" are the publishers and artists. The lines waiting for signing stretched from one end of the hall to the other. Everyone today seems to perceive having their books signed would increase their value. At the old hall the big draw was the amazing quantities of old comic book. The halls would be packed with collectors looking to fill in gaps in their collections. And it seems that collectors are not using want lists to shop for books anymore. Perhaps they can remember everything they want. There was still an amazing quantity of old books available to the avid collector. As prices rise, many books are coming "out of closets." At some tables you could see not one, but two or three copies of incredibly scarce books available.

I now own a copy of Daring Love #1 which contains what I believe to be the first published Ditko story. It is also interesting to note that Strange Fantasy #9 contains a partial Ditko story that predates Black Magic #27. I believe the value on these books will rise soon. Also it is amazing to note that Amazing Spider-Man #149 the first clone is a genuinely hot book. It was selling in Chicago for $100. This is the most incredible thing I have seen in 10 years. Marvel's really going to focus on attention on Spider-Man with this one!

Golden Age
Sells very well and is extremely difficult to get.

Pre-Code Horror
My number one seller and favorite group of comics and fans. It's interesting to note that the higher priced books and the number one issues in this group always seem to sell last. Compare this to mainstream Silver Age and Golden Age. Recent Sales: This Magazine is Haunted #1-19 all at slightly more than guide, #16 at 2x Guide; Suspense (Continental) #8 GD $83; and many more.

Silver Age
In my most recent catalog, Marvel was selling quite well. The DC Sci-Fi titles are becoming increasingly popular also. The relative low price and the quality of material is bringing people around to these. Spider-man is king again. Recent Sales: Adventure #220 GD/VG $33; Batman #87 VG+ $105; House of Mystery #84 $25; Showcase #9 FR $150; Amazing Spider-Man #3 VG $200, #10 VF- $300, #149 NM $10; Fantastic Four #50 VF/NM signed $200; X-Men #1 VG $600; Man in Black #1 FN+ $30.

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Greetings from the Bluegrass State! The convention circuit and mail order have both been healthy, resulting in some interesting buy/sell/trade deals.

70s Marvel/DC
Much interest in Kirby 4th World titles. Kaluta Shadows are moving well. Conan is hot (especially #1-24 and mags). Marvel horror reprints sell great and most are still bargains. First issue specials, Demon, Omac and others are way undervalued! Still lots of room for growth here, and they're over 20 years old!

Silver Age
DC titles sell well in all grades, Marvel collectors tend more to be "mint maniacs." Amazing Spider-Man and X-Men lead requests (no surprise!), but FF, Daredevil, TOS, TTA, JIM/Thor, and Strange Tales move. 80 Page Giants are hot (only have to get 89 of them for a complete set), Annuals too; and Marvel Giant Size are way cheap! compare.

Horror/SF
My personal favorite! Precode leads demand, EC interest is rekindling. Prehero Atlas continues to be very hot with demand exceeding supply on high-grade copies. DC mystery titles are turning upon more want lists, and Charlton continues to gain respect and attention.

Golden Age
DC/Timely lead demand (again), but Fawcett Capt. Marvel, Spirit, FH/Fox, and esoteric titles are getting widespread requests. Schomburg cover books literally fly out of the display. There are many great books from the 40's at or below Silver Age prices! Finding them continues to be the challenge.

Sales: Spidey #22 VF/NM $150; Surfer #1 FN $150; Police #27 VG+ $20; Tales of Suspense #13 VF $175; Wings #37 VF (2 binder holes) $35; Blue Beetle #10 VG $60; True Crime #6 FN/VF $80; Plastic Man #47 VG+ $50; New Gods #1 NM/MT $50. Acquisitions: About a hundred each of Archie, Harvey, Classics, Disney, Charlton war & horror. A handful of EC's and precode horror. Amazing Spider-Man #2 VG/FN (but with a Bonnett's store stamp). Silver Surfer #2 & 3 FN/VF.

That's enough for now. Have a great summer.

DR. ROGER SMYTH
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In light of the summer deadlines, this will be an abbreviated report. Actually in some ways this indeed reflects the market situation at the start of the summer season. However, to modify this a bit, it's been averaging in the mid-hi 90s here in NY with a heat index of 105-110, which doesn't make for much walk-in shopping (was it only a few months ago that we were all writing about the snow-storms, and the cold weather). In any case let's see if we can skim the highlights in a few paragraphs.

Current Stuff
As far as current stuff, interestingly, feed-back from my customers is that they are really not excited about anything that will be appearing. The comic Spider-Man ploy doesn't seem to be interesting any more, Chaos Effect only seems to be of interest in the main two issues, not the crossovers, and even Zero Hour is approached cautiously as far as advance ordering. Seems that no-one is seriously falling for the crossover gambits by any company and everyone is looking for solid stories, not stretched out over 92,000 titles and six million issues. The irrelevant meandering of the Batman storyline seems to have had a curative effect. Cost too much, and in most cases, customers are bored by the filler material. So far the most popular series during this early part of the summer, are all of the Elseworlds annuals from DC (most of that later) and all of the Milestones, with Blood Syndicate in particular as the most constantly popular.

Random requests for Gen 13 ($15 for #1), Lady Death #1 (I've heard prices ranging from $35 - $50), but I suspect these are main appealing to the speculator-investor, and have reassured my customers that for reading purposes, at least the Gen 13 will be reprinted. Some requests for Crow material, none for either Shadow or Flintstones (usually a movie release prompts at least some inquires. The Fleer Flair cards seem to be phooey (or fooey). Money remains tight, and even at $4 a pack there are few takers. So, as I write this in early July, I'm seeing a quiet summer.

Back Issues
On the other hand, the "leaking" by Marvel people of the Spider-Man Clone issues, has really proven a further jump-start. This focuses primarily on ASM #14 (prices range from $10 for VG to $40 for NM). Next in requests are #150, and #151, all at about the same proportionate increase of Overstreet (averaging 2x-2.5x). The same multiples would also apply to the beginning of the clone storyline, from #143 on. I'm not sure what to make of all this, yet until we see if the storyline emerges as "leaked"; this run could turn out to be "hot" or hyped. All I know is that I've got about two VG copies of #149 left from my original stock of 16 copies. This doesn't seem to have spilled over yet, to the whole ASM run, but the back issue market has been active, and has maintained momentum. Apparently a book to watch is Avengers Annual #10 (1st Rogue); ?? Update is $8, sell is from $12-18.

Fini
Wow. If I really try, I can finish this in four paragraphs, so here, let me really recommend the complete Elseworlds Annuals. Over all quality is excellent, and they are fun. The Superman Elsewords with the feral Superman is quite a bit of a problem. The art isn't really up to par, and if a naked Superman doesn't have genitalia, at least he should have buttocks. However, the Batman and Detective Elseworlds are really super (no pun intended), and I think you will really... enjoy.

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Gut-Wrenchingly White Pages
There was a nice collection of war books at which some buddies and I got a crack (see Bruce Ellsworth's report). The structural integrity of the books was generally mid to high grade although true NM books were the exception. The most impressive thing about this collection though was the page quality. The pages were gut-wrenchingly

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white... and in most cases actually better than the White Mountain collection, which had few if any war books.

I heard there were a bunch of high grade Golden Age and Silver Age items at the Chicago Con. Unfortunately, I wasn't there to partake. Apparently there were some high grade pre-hero Brave & Bold selling, and I am majorly envious of the dude who got 'em. It was some consolation to have gotten a Brave & Bold #1 in solid VF87, so there!

A friend of mine got some pretty Timelys. So I'll include them in my market report.

Prices Paid

All American Men of War #22 NM91 $135, #46 VF87 $100; Brave & Bold #1 VF87 2.1 x Guide; GI Combat #49 VF84 $72; Our Army at War #85 VF86 $144, #88 NM91 $149, #142 NM94 $38, #147 VF89 $34, #148 NM94 $38, #156 NM95 $34, #157 NM90 $30, #160 NM97 $34, #165 NM96 $34, #167 NM92 $34, #168 NM97 $34; Our Fighting Forces #15 VF83 $90, #32 NM90 $70, #39 NM91 $70.

Prices Witnessed

Captain America #59 VF82; Namora #2 NM91; Submariner #32 NM91 $5,000+ for the three of 'em.

If you're reading this in San Diego or before, I'll be hanging out at Hinterland Comics with Bill Patrick at Table D-7 near the art show. Come on by and shoot the breeze.

PERRY L. MARGOLIN
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Aloha from Maui! Since this report will be in the San Diego Con issue of Overstreet, I hope all of you attending are having a marvelous time!

As this is being written, it is still too early to remark accurately on summer sales, but I've noticed a slow uptake in sales, centered primarily on independents and Japanimation titles. Back issue sales have rebounded quite well also. No single title or group of titles stands out yet, but we have yet to receive Zero Hour or the Brute & Babe titles, both of which are getting good advance word-of-mouth from regular customers.

Market Shares

Departing slightly from the usual format, I thought some of you might be interested to see how the market shares of various publishers, as reflected by sales, total out of Maui, as compared to the national figures reported by the major distributors, as follows:

Marvel: 24% - DC: 17% - Image: 13.9% - Malibu: 6.5% - Viz: 6% - Dark Horse: 4.7% - Valiant: 4.5% - Antarctic: 3.3% - Warp: 1.3% - Defiant: 1.1% - All Others: 17.7%.

These figures do not take into account special projects (DC's Zero Hour, Marvel's cover variants, etc.) but represent general across-the-board sales, although DC tends to fluctuate between 16-20%, Marvel between 22-28%. Incidentally, Compleat Comics carries nearly 400 titles per month.

Up On My Soapbox

Retailers I've met over the past eleven years in this business have all been decent people dedicated to their job on the front line of selling comics and related materials. I, for one, am tired of those who continually portray retailers as slackers and second-class morons. They are not. If they want my money, the least I should expect in return is a salable product, competent service, and respect for the work I do as a retailer.

Endless diatribes and "suggestions" on racking, ordering, etc., from non-retailers is of no value to me. I wish publishers would stick to putting their efforts into putting out a timely, salable product... and I wish distributors could put their efforts into timely shipping of correct orders and providing me with as much detailed ordering information (not hype and glitz) as possible. I suggest we each stay in our own area of expertise. In short, earning rack space in my store is accomplished on the basis of quality of goods. OK, I feel better now.

Until next time, buy what you read and read what you buy. Feed your imagination!

EDGAR GARDINER
DEBORAH GARDINER
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It's hot and humid, humid, humid (yes, I do hate the humidity and so do the books), time for laying on the beach. This weather is the perfect time to read a great story you missed or re-read a great story that you haven't seen in years.

The Swing Back

Hmmm... maybe we are finally seeing the swing back to comics for entertainment and enjoyment. We actually heard one young customer comment to a friend that he should read the books and not worry how much they would be worth in the future. Maybe comics will once again become inspiration for the young. Whether or not more people are buying comics as a low cost form of entertainment is debatable (but, something we sincerely hope is happening, for it is the only means by which we will realize true growth in all phases of the market.) However, it does seem that we are in the middle of an evolving shift in the comics market. Sales on back issues, other than the most recent books that were more well received than expected are dead. Most of the sales are in new issues, whether they be standard superhero fare or an independent with a new concept. After talking with retailers form other areas of the Northeast it has become apparent that this is happening over much of this region.

Zero Hour

The anticipation has really been building for Zero Hour and Zero Month. Although it has not caused much of a jostle in the DC back issues bins in the past month.

Valiant

The Chaos Effect crossover has been very well received. Valiant seems to have managed to produce yet again, a story that readers just can't put down. Although, at least one customer would like to suggest that yellow be used with a tad more restraint throughout the Valiant line.

Too Close Together

As I sit here, on a Monday evening, writing this commentary on the market, Ed is racking the new issues for Tuesday. He has brought to my attention a concern about issues of a title shipping with only two to three weeks, instead of four between them. Books that ship too close together suffer the same problem as those that ship late. Low Sales!!! Customers figure their comics budget (key word) on how many books they get each month. When the industry starts pushing more issues of their titles into the same month (excluding solicited biweeklies) they force the customer to over extend or skip an issue. Once someone skips an issue it becomes unlikely that he will continue with that title (playing a game of catch up is hard and most customers can not manage it.) The retailers can offer all the customer service in the world however, without consistency on the part of the Publishers everyone suffers.

25% Cover Variants Soapbox

A parting note concerning the 25% Cover variants from Image. Although, this may have been devised as a bonus for the readers, all it is creating is a feeling of despair. Many stores skimmed the 25% variant, held them a few days to a week and started selling them at premium prices (i.e. four to five times cover) this practice makes it impossible for many to keep their collections complete and if they can't they may not continue to purchase the title. We were fortunate enough to be able to provide both cover variants to all our regular customers at cover price the day they came out. But, we constantly see young customers disappointed that they couldn't get a copy, or they paid highly inflated price. Although Image inadvertently caused this problem, we find it absolutely abhorrent that dealers and retailers (they are not the same) try to make up for their lack of business sense and marketing ability by "gouging" their customers (obviously they do not practice the Ferengi™ 57th rule of Acquisition.)

GREG BARTHOLOMEW
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New Stuff

Batman, Batman, Batman! The Caped Crusader sells out almost immediately every week. Bruce is back, but for how long? I seem to remember saying something about an old friend handling the Mantle of the Bat in place of Mr. Wayne. I've been saying this for well over a year and my theory just might prove to be true after all. We'll wait and see.

Sorry to say Superman sales are lagging here compared to a few months ago. Hopefully Zero Hour will boost sales. Speaking of Zero Hour, we expect this to be the event of the year. Don't be caught short on all of the titles if you're a retailer.

X-Men sales are strong, but also are sales on so-called second tier Marvel titles. Avengers, FF, Hulk & Thor seem to be picking up steam every month. Beavis & Butthead sales are still very good, too.

Wetworks #1 sold very well. Spawn finally arrived as still sold out even after a 2 1/2 month delay. The Claremont Wildcats issues have also been extremely popular. Image is almost back to the sales levels they were at 1 1/2-2 years ago.

Mortal Kombat was a very good selling title for us. Millions of kids play video games, and what better way to get those kids who play video games & don't read comics, yet Ultraverse still sells well and also the Bravura line I was sorry to see Breed end as was many of my customers. Can't wait until Breed II.

Dark Horse book always sell well for us. Droids was a very good seller, but the Aliens titles don't sell as well as they used to. All the legends titles do well for us also. X is my favorite and coincidentally my stores best selling Dark Horse title Defiant books are picking up in sales. If you haven't tried a Defiant

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comic you are missing out on some of the finest comics being produced today. Charlemagne is the best selling title here followed by Dark Dominion.

Silver Age & Golden Age

No big acquisition or sales to report except we did sell our Detective #41 in GD/VG for $300. Spidey, FF & JIM still are way ahead of the pack in terms of Silver Age sales. Overall the back issue market is holding steady.

Hopefully, all that are attending this years San Diego Con found what they were looking for. The comic book industry needs events like San Diego, Chicago, Philly, etc. to attract new readers to our little world of funny books. Comics are finally gaining respect and the more people who collect means more legitimacy to our industry.

GEOFFREY PATTERSON

Geoffrey's Comics
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Gardena, CA 90249
(310) 538-3198

New

DC: Hey - What's new and exciting in comics? I think I mentioned it in my last world famous syndicated column, but Zero Hour just sounds like dynamite! It looks to be about 10 times as great as any other galaxy spanning super crossover ever done, Yeah! It will undoubtedly change your whole life.

Marvel: Is Spidey a clone? Here comes Generation X. Wow--another X-Men book! How about 100 million worth of Spidey and X-Men rides at Universal Studios Florida Theme Park?

Valiant: Geomancer with Rags Morales looks great. Sales still to low on these books here.

Dark Horse: Saw the Shadow movie last week. Everyone at the conventions has gone back to the warehouse and found their old copies of "The Mask Returns."

Malibu: Sony reportedly paid them one million to license characters for games. George Perez Super group is on the way.

Ten Artists you may never have heard of that are just as neat as Jim Lee, Todd McFarlane, Joe Quesada, and Stephen Platt.

1. Rags Morales -- Geomancer; 2. Adam Hughes -- Penthouse (we're selling this book in X-Men numbers); 3. Gary Frank -- Hulk; 4. Jeff Johnson -- Solitare (a great book!); 5. Travis Charist -- Jim Lee books; 6. Brian Bolland -- DC covers; 7. Glen Fabry -- DC covers; 8. Tom Tenney -- Force Works (where did he come from!); 9. Phil Jimenez -- Team Titans (every panel is perfect, what a talent); and 10. Joe Maddiera (he does teeth in the dark better than anyone, except Joe Quesada).

Golden Age & Silver Age

Sold a Hulk #181! and a VF Iron Man #1. Sold some early 1940's Marvel Mystery. We've now spent a large part of the last four months on our catalogue and its almost ready. Maybe! Bulletin... just in... my typist says its now finished!?!

See you next month!

TONY STARKS

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Greetings Comic Lovers! Time, once again, for a market report from Southern Indiana. Before beginning, I would like to thank the dozens of people who wrote or called expressing support of my statements in OCBM #15 concerning 70's comics. I realize this doesn't necessarily make me "right" per se', but it is nice to know that there are many collectors out there that collect and enjoy books from this time period. As a result of the interest shown, I will, starting next month look at those "Lost comics of the 70's". We will discuss the major events that occurred in the 70s that shaped and changed our perception of the books, and address many of the common criticisms of books from this time.

Silver Age

Still my most active area. Lots of interest in books that cost $20 or less, and for key issues. I find that lower grade books sell nearly as well as high grade, which leaves the FN copies a little slow - not cheap enough for the collector on a budget, not nice enough for the condition collector or investor. Recent Sales: Tales of Suspense #48 VF (Iron Mans new armor) $110; Fantastic Four #44 NM $40.

1970's Comics

The "flavor of the month" phenomenon continues, with horror/mystery/monster very much in demand right now. I recently saw an Supernatural Thrillers #5 NM sell for $5. Not a lot of money, but that's five times Guide! Lots of smart collectors are trying to complete runs of these "supernatural" titles while prices are low. Another title very much in demand is Marvel's Star War series. Collectors have been calling me asking for these books, and are reporting to me that comic shops are asking $3-$5 dollars apiece as a minimum price. Particularly hard to find are the last dozen or so issues of the series - sales must have slowed towards the series end. Recent Sales: Star Wars #1 NM $25; Nova #1 NM $6; Adventure Comics #428 NM (Black Orchid) $9.

Once again, the publishers have unleashed a torrent of new product and special events during the summer to attract the consumer $$$. Early reports seem to indicate that sales figures are less than they had hoped. Could it be fans are finally tired of high cover price, mega-crossovers that require they purchase titles they normally pass on? Will it mean more money for back issues? Time will tell!

GREG WHITE

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Hello from sunny South Florida. Summer business has been good but not great. Where are all the tourists? Here we go:

New Product

Winners include DC's KnightsEnd storyline, Elsewhere Annuals (many of the stories are just plain fun!) and mini series Vamps (are all those body parts really necessary?). Marvel X-titles are selling well as are all Spider-Man books. Gen 13 and Spawn lead the Image line. Chaos Effect has had little impact on Valiant sales which remain steady if not impressive. Losers include the World's Collide storyline with Milestone. Comics Greatest World from Dark Horse and any of the Image books not drawn by a "name" artist. Collectors have also lost interest in Malibu's Ultraverse. Marvel's 2099 line is beginning to drop off also.

Recent Back Issues (1970-1994)

Lady Death would sell if we had any. Vampirella and Shi are also in demand. The most requested Marvel book from this period remains ASM #149, 150. Anne Rice product is always in demand. DC Comics from this age span are slow. Sales: Hulk #181 VG $75; Batman #429 $6; Vampi #1 $5; ASM #149 VG $20; Sandman #8 $39; Cyberforce #1 $4.

Silver Age (1955-1969)

We were fortunate to purchase 400+ DC and Dell Gold Key from 1958-1965. Conditions ranged on this group with many of the books above Fine - a nice selection of monster magazines also came in with this group. We also bought a large collection of books featuring the Peanuts characters that range from 1960s-1980s. Sales: Amazing Spider-Man #28 VF/NM $350; Avengers #1 NM $2,800; ASM #40 VG $48; FF #36-42 NM $400; Detective #300 VG $8; Dr. Solar #1 FN/VF $125.

Golden Age (1935-1954)

No major acquisitions this past month. We purchased a copy of Green Lantern #12 GD/VG that immediately sold for $150. Other sales include: Flash #11 GD/VG $250; USA #5 VG $200; Batman #5 FN/VF $1,100.

That's all for now. Enjoy San Diego!

PHIL BARNHART

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Some of you may have been wondering what became of Cobalt Comics. Our last market report was in OCBM #10 (Feb.). In March and April we endured all of the logistics in moving from Colorado to Southern California. That's right, we have moved to San Diego just in time for the 25th San Diego Comic Book Convention.

Suspense Comics & Rare Holyoke

As many as you will recall, we were asking collectors to help us begin a data base on some of the Holyoke titles, specifically Power Comics, Suspense Comics, and Terrific Comics. Judging by the relatively few number of collectors that opted to share their collections with us, I think it is safe to say that all of these titles could be considered very difficult to find. As most of you are probably most familiar with the Suspense series I will begin with those first. Issues #7 and up are relatively easy to find but not in very fine or better condition with issue #12 the most difficult to locate. Issues #1 and #2 are a bit tougher to find but due diligence should pay off. Issues #5 and #6 seem to be very difficult to find, especially in very good or better condition. Issue #3 (The Holy Grail of Schomburg covers) is not as scarce as most people may think; however, obtaining a copy is the coveted position of many collectors. At least a dozen copies exist that I know of, with the highest grade being a VF/NM copy (pictured in the Gerber's Photo Journal Guide).

Actually, issue #4 is the "Hens Tooth" for this Holyoke title. This book seems to be next to impossible to find in any condition let alone high grade. If you have collected this title for any length of time you are probably missing one or both of issues #3 and #4. I only wish I could give a more definitive assessment as to the relative scarcity of these books, but with so little input from the collecting community I feel it would be presumptuous for me to do so.

Look for Suspense Comics and the other Holyoke titles to show a strong presence at this years San Diego Comic Book Convention, but be sure to bring

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your Visa or MasterCard as none of them will be going for guide prices!

During the past few months we have had relatively little activity in comic book sales due to our relocation to San Diego but here are a few: Batman #155 FN/VF $80; Brave & Bold #44 VG/FN $35; Captain Marvel Jr. #13 GD/VG $32; Crime Suspense #3 VG $50, #11 FN $47, #17 VG $36, #19 VG/FN $34, #20 FN $51, #24 FN $55; Extra #5 FN $20; Frontline Combat #1 GD/VG $51, #8 VG $26, #12 FN $28, #13 VG $28, #15 FN/VF $36; Haunt of Fear #4 VG $95, #7 VG $75, #15 FN $70, #17 VG $36, #19 VG/FN $60, #20 VG $32, #21 VG/FN $24, #23 GD/VG $30, #24 GD $15, #25 VG $25, #26 VG/FN $24, #27 VG $26; Impact #4 FN $16, #5 VG $12; MD #3 VG/FN $17, #5 VG/FN $15; Piracy #2 VG $17; Shock Suspense Stories #14 VG/FN $30; Tales From The Crypt #20 FN $200, #22 VG/FN $140, #35 FN/VF $120, #43 VG $60; Terrific #1 VG (incomplete) $150, #1 GD/VG (also incomplete) $60, #6 GD/VG $50, Two Fisted Tales #26 GD/VG $26, #36 VG/FN $24, #38 FN $28, #39 VF #36; Vault of Horror #15 VG $40, #36 VG/FN $45; Weird Fantasy #12 GD/VG $24. We also recently sold a group of six G.I. Joe's in various in various types uniforms all in very nice condition for $650, Thank you Hasbro! If any of you are headed to the San Diego Con this year please let me know. I will not have a booth this year but plan to attend most days and would very much enjoy meeting the people face to face that I have only known as familiar voice over the phone.

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Comic Economics 101

Greetings to all out there in comicdom. The collectible business in general is prospering quite well even though are economy does not seem to show much improvement from previous years. And why not? With investors receiving around 1 to 1 1/2% on their dollar from banks and other credible financial institutions, comics and other collectibles continue to remain extremely attractive to the savvy and patient investor. Vintage collectibles are rare items and exist in very limited quantity. Demand will always far outweigh supply. Thus, price increases year after year.

Golden Age

Golden Age comic books sell extremely well in all grades across the board, especially the mainline superhero titles. Due to the rarity and prices when compared next to many Silver Age comics these days, the marketplace is keeping a watchful eye on the Golden gems. Many feel you can't go wrong investing here.

At present, Timely's are (without a doubt) the call of the day. 90 percent of the want-lists I receive in the mail have Captain America, Human Torch, Sub-Mariner, Marvel Mystery, Young Allies, etc., at the top of the list. Captain America's are the hottest property going with high grade copies commanding multiples of guide value (Captain America's are the "crem de la crem" of comic books right now). Torch and Subby are not far behind and any we place in inventory are usually already spoken for. As usual, #1's and other key battle issues enjoy high demand.

A few sales include Captain America #1 VF (cleaned) $20,000, #2 VF (Slight color touch at spine) $3,500, #5 VG/FN $750, #6 FN+ $1,250, #18 FN+ $550, #27 VF+ $650, #28 VF $700, #33 FN/VF $650, #43 FN+ $450, #74 VG/FN (slight restoration) $550. A few other sales; Human Torch #3 VF $1,800, #4 VF/NM $1,700, #7 NM- $1,500, #8 VF+ $1,350, #29 NM $450; Marvel Mystery #7 VF+ $2,900, #13 FN (restored) $550, #10 VG+ $650, #11 NM- (slight color touch) $1,350, #12 VF+ (restored) $825, #13 FN+ $600, #22 VG/FN $250, #48 VG+ $175, #82 VF+ $1,000; Sub-Mariner #1 FN (restored) $1,350 cash/$1,000 trade; Young Allies #1 VG/FN $1,250.

DC Comics are also moving in and out of inventory quite briskly. Detective leads the way in sales, including: Detective #30 VF (slight restoration to cover) $2,000, #31 FN/VF (slight restoration) $4,500, #32 FA/GD $500, #36 FN (restored) $1,100, #37 VG/FN (restored) $850, #39 VF-(trimmed) $795, #40 FA $300, #44 VF $1,300, #62 FN- $450, #70 VG+ $350, #73 VG+ $295, #98 VG/FN $225.

More Fun Spectre covers sell well (when you can find them); More Fun #54 FA $300, #66 VG+ $565, #66 VF+ (moderate restoration) $850. A few other sales: Action #15 FN+ $1,200; All American #19 FN/VF (color touch to cover) $3,500; All Select #11 VF+ $700; Wonder Woman #1 VG+ $2,000.

We bought a few runs of The Bill Gaines file copies and the condition of these books are absolutely staggering. Many feel that these books are some of the finest copies in existence. Some transactions include: Extra #1-#5 NM+, Impact #1-#5 NM and MD #2-#5 at $5,500. Vault of Horror #38 NM/MT $450, #39 NM/MT $450, #40 NM/MT $550; Weird Science Fantasy #23 NM- $500, #24 NM- $500, #25 NM $650, #27 NM+ $580, #28 NM/MT $700, #29 NM/MT $1,000.

Silver Age

Atlas pre-hero Marvels continue to enjoy high demand. High grade copies continue to elude even the most relentless collectors with prices reaching two to four times high Overstreet in some cases. Probably the most popular and sought after here is Strange Tales #89 (1st app. of Jack Kirby's Fin Fang Foom). Many requests for this book (especially in high grade). I feel one should pick this one up in whatever condition anytime it can be located. Don't make the mistake of holding out for a NM or VF copy that may never come along.

Some recent sales include: Amazing Adult Fantasy #10 FN/VF $150; Amaz. Adventures #3 FN $100; Strange Tales #78 VG $30, #80 VG/FN $30, #90 VG/FN $30, #91 VG/FN $30; Tales to Astonish #8 VG/FN $25. All pre-hero Atlas/Marvels sell quite well in all grades because of the scarcity and affordability of the titles.

Superhero Silver Age comics continue to hold their own, especially high grade and key issues. Spider-Man spearheads the way. With the major motion picture planned for the end of 1995 investing in ol' web-head books very promising. A few transactions include: Amaz. Spider-Man #1 FA $500, #2 VG+ $400, #4 VG+ $300, #7 FN+ $250, #9 FN+ $300, #16 FN+ $150, #19 NM+ $275, #21 FN+ $100, #23 FN+ $150, #24 NM $200, #28 VF+ $275, #29 VF- $70, #31 VF $65, #38 FN+ $30, #42 NM- $80, #45 NM $50, #49 NM- $45, #53 NM $40, #58 NM- $45, #59 NM $60, #60 NM $45, #69 NM $40, #73 NM+ $45. Web-Head continues to be Marvel's most successful superstar and the movie is long overdue.

Avengers hold their own: Avengers #1 VG $295, VF- $1,200. High grade Cap's including #100 VF+ $250, #100 NM $300. our biggest Silver Age transaction was the sale of a Fantastic Four #1 VF+ $13,000. The Mighty Thor is not as dormant as once believed, Journey into Mystery #83 GD+ $380. Silver Surfer's enjoy high demand: #1 VF/NM $250, #3 VF $60, #4 VF/NM $250.

High grade Silver Age Marvel's and DC's remain in highest demand here, both by collectors and investors.

Hope to see you in sunny San Diego.

WILLIAM LEONARD
The Comic Stand
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Seattle, WA 98105
(206) 632-2951

Our summer so far has been exceptionally good. Seattle's own Peter Bagge recently had an article written about his comic Hate and the ever growing adventures of Buddy Bradley sales have increased dramatically since.

Silver Age

Sales: X-Men #1 FN59 $600; Incredible Hulk #4 FN $550; DD #32 FN85 $35; Strange Tales #135 FN72 $40, #126-131 all FN $100; ASM #69 NM92 $65; Conan #2 VF80 $50, #14 VF80 $30, #15 VF85 $35, #23 FN70 $18. Acquisitions: X-Men #2-10, #28; Inc. Hulk #3; JIM #100; TOS #43 $50.

Bronze Age

Sales: ASM #101 FN52 $45. Acquisitions: 800 book collection (misc.).

Modern Age

Sales: Crow #1-4 (signed) $250.

What's hot

This month's best sellers. DC: Knight'sEnd - sellout. Vertigo - Witchcraft, B of M, Sandman (our #1 monthly title). Marvel - ASM, Uncanny X-Men, Early Gen-X issues. Image - Wetworks, S. Platt work, Gen 13. Independents - Lady Death - incredible sales, but we need more issue and soon. Shi - White hot!! (But many customers were unhappy with availability of S&N copies in CBG.) Drama - Linsner's dark, visionary work should not be overlooked. Cry for Dawn collector issues sell as fast as they are put out. Razor - Sales are increasing. Hartsoe has a loyal following in this store.

Future Forecast

Hellshock, Razor and Shi Special, S. Platt Work.

Local Scene

Unfortunately, our last convention was a sign of the times. While the com-card convention was well planned, including great guests like J. O'Barr, Gen 13 members, and WOTC, many of the tables didn't share in the excitement. The vast majority of tables suffered from having to sell books for 50¢ or $1 that were new within the last eight weeks.

BILL PONSETI
More Fun Comics
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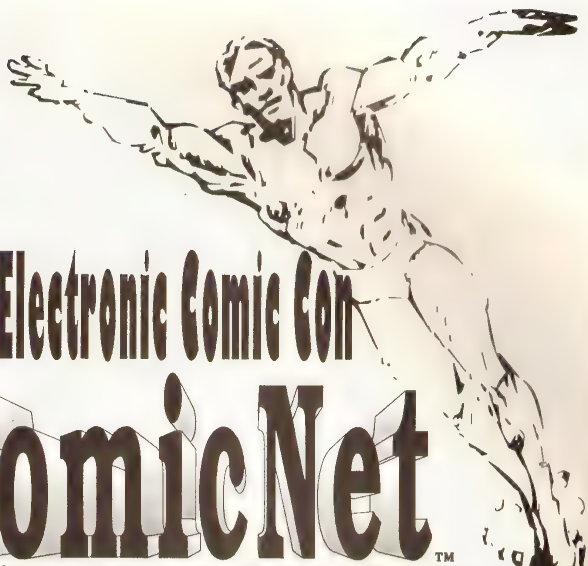
New Orleans, LA 70118
(504) 865-1800

Sotheby's Auction

Hello again, everyone! Sotheby's, can be summed up in three words: multiples of guide! My partner, Joel Welker and I had the great pleasure of attend-



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ing the Sotheby's auction last month and were able to successfully bid on three of the fifteen lots we wanted. We felt very fortunate to get the three that we did!

Golden Age comics were auctioned off in the second session before a standing room only crowd of dealers and collectors. The collectors won this round. I can't think of a single Golden Age lot that passed. Bidding was fast and furious. This auction is certainly not recommended for the faint of heart. Many of the dealers were shut out in the bidding war that ensued. However, it was a wonderful experience perusing the vast selection of Golden and Silver Age comics and artwork the day before the actual auction. I'm really looking forward to next year. Hats of to all of those lucky successful bidders. Now on to the report.

Golden Age

If there were any doubters left in the comics world that Golden Age comics aren't the stars of the universe, Sotheby's would put them straight. As excited as I am about the leaps and bounds that this area of collecting has attained, my joy is somewhat tempered by a feeling of remorse for the lost days of Golden Age bargains. Oh, well nothing to do but grin and bear it. Timely's continue to reign supreme but that status is being challenged by Pre-hero DC Golden Age. Guide and a half is the rule now for most books from this period. If I had to pick a leader in this tightly knit group, it would have to be pre-hero adventures, superhero DC is no slouch as it makes up over half of my total Golden Age sales. The most requested books are Action #1-10 and More Fun under #80. There is a huge demand for pre-Robin Detectives but with the extremely high prices on the Batman cover issues, sales are far and few between.

Some Recent Sales: Mystic Comics #8 FN $975; Captain America #25 FN- $390; Sub-Mariner Comics #1 VG $1,700, #3 FN $975; Marvel Mystery #'s 15 FN, 21 FN+, 26 FN and 51 FN/VF $1,500 for all four; Adventure Comics #56 GD/VG $150; Spy Smasher #5 FN- $300; Superman #'s 19 FN- $350, and #20 FN $375; Detective Comics #'s 18 GD/VG $470 and 37 VG- $950; Daring Mystery #4 VG $250; Sub-Mariner Comics #9 VF/NM $800; Hi-Spot comics #2 FN+ $275, many others.

Some Recent Acquisitions: Sub-Mariner Comics #4 FN-; Mystic Comics #'s 5 GD+, 6 FN, & 7 FN; Young Allies #2 GD-; U.S.A. Comics #2 FN; All-Star #10 VG-; Master Comics #33 GD/VG; Target Comics Vol. 2 #12 VG; Human Torch #6 GD; Victory Comics #3 GD/VG; World's Finest #61 GD; Batman #14 GD/VG; More Fun Comics #88 GD/VG; Sensation Comics #99 GD+; Planet Comics #58 VF; Amazing Man #10 VG; many, many others.

Silver Age

Over the past several weeks our Silver Age sales and acquisitions continue to increase at an alarming rate. With all of the buzz surrounding the Golden Age market, one would think that collector interest would have begun to wane somewhat in this area of collecting. Wrong! Marvel comics from the pre 1965 period remain the most sought after books with early DC not far behind. Recently we sold a great deal of Four Colors and some Classics Illustrated that had been sitting in the store for months. However, Gold Key and Charlton sales remain stagnant. There really isn't a shortage of Silver Age material, yet our sales continue to be strong, as do our requests. Often we have five or more of an issue for a customer to look at, which seems to aid in the sale. People like having a variety of grades to choose from. Not all Silver Age collectors are high grade only nuts.

Sales Include: Avengers #4 FN $300; Hulk #1 VG+ $700; Fantastic Four #1 VG(R) $1,000; Tales of Suspense #39 FN(R) $700; Flash #108 GD $40; Showcase #18 FN $275; Avengers #2 VG $130; Silver Surfer #1 GD $25; X-Men #1 VG- $500; Showcase #61 FN $35; many mid-run Avengers and Amazing Spider-Man's, various others. Recent Acquisitions: Avengers #'s 2-65; Daredevil #'s 1-75; some early Fantastic Fours; Jimmy Olsens; Actions; Adventures; and Flash; a large collection of Classics Illustrated and some miscellaneous Marvel and DC.

In Conclusion

We have just caught our breath from the Sotheby's auction and now it's time to prepare for the San Diego Comic Con which is just three weeks away as of this writing. I'm sure it's going to be bigger and better than ever before. Hope to see you there! Until next time keep digging for those Gold and Silver gems!

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What a time we're having in this fabulous world of comics' entertainment. So much is happening, let's get right to the report!

Golden Age

Sales are on the upswing after several months of flat to no sales. Recent sales include: Action #119 GD $50, #137 GD/VG $75; All Star #39 GD $80; Batman #47 GD $175; Superman #49 VG $80, #65 GD $40; War Against Crime #11 GD $90 plus a bunch of other miscellaneous stuff (including some westerns and Classics in low grades at low grade prices). The sales resurgence is entirely related to the supply, but we find that Golden Age collectors are specialists, so there is still some good stuff available here that the right collector just hasn't found quite yet.

Silver Age

Besides the multitude of lower grade Dells, Charltons, and other TV, movie, and cartoon related stuff we've sold at guide over the past few weeks, the action is still with the classic Marvel titles. Recent sales include: Avengers #8 FR/GD $15; lots of Amazing Spidey including #17 VF $375, #31 VF $75, #40 VF $130, #43 VF $34, and #45 VF $35; Conan #1 VF $130; Captain America #113 VG $15; FF #12 GD/VG $80, #28 VG $45; Our Army at War #151 VG $25; Tales of Suspense #47 FR $15; Tales to Astonish #100 FN/VF $25.

I believe and have seen many older readers/collectors become disenchanted with new comics and switch more of their discretionary dollars to Silver Age purchases. Is this a trend or just a temporary glitch in the market? Tune in next time…

Modern Age

Here Marvel is no longer the dominant publisher they were just a couple of years ago. Some of their titles are very strong, most notably X-Men, Uncanny, Wolverine, and to a lesser degree the Spidey titles, but we never thought we'd see the day when a Marvel superhero first issue failed to sell as few as five copies in our store. Such is the case most recently with Annex, and I suppose we should have seen there was no demand for this series to begin with, but it is still a disappointment. Fans are looking forward to the introduction of Generation X, though, and it seems the strength of the mutant books just won't quit. Prices are still about 20% over CBM for most X-Men, Wolverine and Uncanny recent back issues, with little changes in other Marvel titles.

DC has almost caught up to Marvel in new comic sales here, with strength in the Superman, Batman and Vertigo families of titles and with solid, predictable, if unspectacular sales in most of their other titles. Is Zero Month the time when DC moves past Marvel in new comic sales? Prices are on the rise for the Batman KnightsEnd issues, as well as most issues of Robin, Catwoman and Superboy.

Image has produced many sales winners over the past couple of years and Wetworks (finally) follows that path, with sales in the Spawn range for the first week of sales. However, Image has possible its first real dog when it comes to sales and that is Boof, selling just a bit above Annex numbers here. Spawn, WildC.A.T.S. and Cyberforce continue to be the best-selling Image back-issues.

Valiant's Chaos Effect has stirred some interest in their titles, but the sales level is still at about a third of what we sold for their Unity crossovers. Valiant back issues here are very slow, selling at or below guide.

Dark Horse continues to produce good sales on nearly every title, again in the solid and unspectacular category but their audience seems to grow every month. Madman, Hellboy and Indiana Jones and the Golden Fleece are just the latest winners in the Dark Horse race.

San Diego Notes - This issue of CBM is receiving extra coverage at the great San Diego Comic-Con, so I'd like to impart some advice for the thousands of fans reading this at San Diego or at any other summer convention. When you're at a convention that features not only tons of comics, but publishers and creators, make it a point to experience all the activities the con has to offer. Try to discover a new title to add to your reading and collecting list. Take the time to meet the artist or writer of your favorite comics. Check out the other parts of this hobby, including the growing market for original art. Most importantly, give your honest feedback to the publishers about their books. Tell them what you like, what you don't like, what makes you buy a particular book and what prevents you from buying more comics. Your input can make a difference!

'Til next time, remember that comics don't have to be hot to be cool… and keep those four colors flyin'!

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Chicago Comicon

Greetings! As the dog days of summer nip away at our heels, a big thanks to all the kind people at the Chicago Comicon. Can't wait for next year!

50's and 60's

Mail order sales are up, particularly on non-superhero stuff from the 50's and 60's. This area of the country remains slow in convention sales. People just don't realize the deals that await at a show. We have liquidated our card inventory. Now we can spend even more time answering mail and phone requests for comics.

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Recent Sales

Wonder Woman #70 FN $45; Marvel Superheroes #1 NM $50; Atom #3 FN $50; Iron Man and Sub-Mariner #1 VF $75; Tales of the Unexpected #67 NM $30; House of Secrets #61 VG+ $30; All-American Men of War #20 FN $40; Star Trek (GK) #1 FR $20.

To Other Dealers

If you can make it through this summer's roller coaster ride of sales, your business should be able to survive any economic climate.

See you at a show near you. And, as always, enjoy your comics!

KEVIN HARMON
Cactus Comics
6009 E. 22nd Street
Tucson, AZ 85711
(602) 750-8525

Silver Age

Sales continue to be good, with high grades moving the quickest. Sales: X-Men #12 VG $45, #33 FN $18; Flash #150 FN $19.

Bronze Age - Sales from this era continue to be strong, especially for bargain shoppers.

Sales: With the summer comes a slow-down in sales, but there are a few titles which manage to show their sales potential. They are: All Spider-Man titles, Gen 13, Fantastic Four, Vampirella & Wetworks, to name a few.

General Comments - Flair sales (as I hypothesized in last month's market report) have been anything but spectacular. I have had a number of complaints of the price of the Flair cards, as well as complaints about the quality.

Wetworks #1 finally arrived. Portacio's impassioned plea for understanding, as presented in the preface to Wetworks #1, was heart-felt and sincere. It is my hope that the comic book fans will be understanding enough to see that the comic business, thought exciting, is firmly grounded in reality.

So, until Wolverine has electrolysis, Make Mine Comics!

WILLIAM H. FEIST III
SHIRLEY A. FEIST
The Book Trader
Dakota Square Mall
Minot, ND 58701
(701) 838-1694

Hey, Hey! It's Book Trader Bill saying, "It's summer crossover season!!

Current Age

As we get into the crossover season, I am finding that customer interest in crossovers has changed dramatically from a year or two ago. More below.

DC Comics: Can anyone explain customer buying trends to me, please? Superman/Doomsday: Hunter/Prey #1 sold so well I had to reorder more. So I bumped up my order on issue #2 to compensate for the (allegedly) very obvious interest in this story. Sales plummeted. So I backed off on my order for issue #3, assuming that customers just had a thing for #1. Guess what? I sold out of #3 instantly. And do you think I can find more anywhere?? Hah!! Go figure!

The Elseworlds Annuals continue to do well. Response to Zero Hour is very strong! This is unusual in that usually DC's crossover does very poorly compared to the other major company. However, this year, the trend is just the opposite. I think the idea that this is the ultimate death series - not just a major character or title but an entire universe - has intrigued my customers!! I mean the good guys actually lose and the universe ends?! Finally, Batman: KnightsEnd did very well here. It was long overdue, but did much better than its long-winded predecessor, Knightquest.

Image Comics: We (and I suspect Image, as well) have heard a great deal from our customers about the missing issues of Spawn. It is the first time I have heard rabid McFarlane fans criticize their idol.

Marvel Comics: Sign-ups for the Phafanx Covenant have begun to increase slightly since the release of Uncanny X-Men #316 last week. But only slightly. Unlike past years, the X-title crossover is not the hottest crossover of the year this year. Complaints have run from, "There are just too darn many X-titles" to "They cost too much!" to comments about the lack of originality in the story. Lack of originality? Well, briefly, this year's story is that someone threatens to exterminate mutant-kind and the X-Men band together and stop the bad guy while bemoaning the fact that the world hates them so much. Gee! Where have we heard that story before? Oh well.

On an upbeat note, however, I will admit that there does seem to be higher than normal interest in the new X-Title, Generation X. I suspect this title may do well and may even pull sales on the Phalanx Covenant along with it as customers catch on to the connection.

As for the upcoming Spider-Man/Clone storyline, the primary comment I have heard is "Dumb!" I have also heard comments about the lack of originality in this story and some real concerns about the price which is driven by the glitz covers (and, yes, the customer still feels obligated by buy the glitz cover even when the newsstand version is available). I have said it before (like almost every issue) and I will say it again: "Give the customer a good story with good art at a good price and they'll buy like crazy!" So far, I don't think anyone at Marvel is listening.

Topps, Inc.: I understand that Topps is preparing to market a comic adaptation of Fox's "The X-Files". As a fan of the TV show, I sincerely hope that Topps succeeds in their efforts to bring this story to comics.

Valiant Comics: Valiant's Chaos Effect crossover has generated much less excitement that I expected. I bought a few extra copies of each title in anticipation of increased customer interest. So far, I still have those extra copies on the shelf. Too bad. It's actually not a bad story.

Well, that ends my analysis for this month. So, until next month... Hey, hey! It's Book Trader Bill hoping all of you are having a wonderful and prosperous summer.

MARTIN ROTHSTEIN
GLEN SULLIVAN
Wall to Wall Comics Inc.
7071 Warner Ave. Suite G
Huntington Beach, CA 92647
(714) 843-5733

Silver Age

Another year has passed and the Silver Age market has still yet to peak. There are still many collectors out there who eagerly buy up books for their own collections, in all grades, and all prices. With recent reports of more records prices realized for comics (Showcase #9 for $10,000?), it doesn't seem this monster will slow down anytime soon. But beyond the obvious, there are sales to be reported on out end. Sooooo... Ole Spidey still leads all Silver Age sales, but not because of demand alone. Books featuring our favorite wall-crawler are far more plentiful, even in higher grade, then his other Marvel counterparts. Some recent sales include: Amazing Spider-Man #2 VF- $1,000, #8 VF $500, #8 VF+ $550, #10 VF+ $500, #14 VF/VF+ $700, #21 FN $60, #27 VF+ $140, #31 VF $80. Other older titles selling well are X-Men, Strange Tales, and (surprisingly) even mid-grade, mid-sixties DC titles like Justice League, Batman, Detective, House of Mystery, etc. By volume alone, DC has outsold Marvel back issues in the recent past. I never thought I'd live to see the day... Sale of Not Showcase #4 VG/VG+ to another dealer for $2,600.

Horror

No longer lightly sought after, horror comics are fast becoming welcomed additions to many collections. Any why not? The covers alone are well worth the few bucks it takes to acquire them. But the stories are the real treat. One package deal of note: 52 horror comics that we will never see again in this grade went for a whopping $7,000 (generally two to three times guide).

Marvel (Atlas) Monsters

Remember those comics of yesteryear that had those funky monsters on the covers with those crazy names? The "Fin Fang Fooms" and "Blips", "Electros" and aliens that brought earth to its knees, yet were defeated time and time again by the most unlikely of heroes. Man, those were the days. Nice die-cut, scratch-n-sniff, polybagged, shipped-late, half-a-paycheck cover price comics featuring muscle-bound, two dimensional "heroes" that are as distinctive as the muscle-bound, two dimensional "villains" they clobber. Nope. Just simple, lovable, and thoroughly misunderstood monsters who roamed the countrysides and cities, terrorizing the populace of that other earth each of us creates in our imaginations. You do remember them?

Well in all honesty, they were well before my time, but I still love 'em and my point is so do a lot of people. High grade and low grade Atlas books are in demand and what a bargain they still are. Who wouldn't spend ten dollars on a beat up (but intact) Marvel/Atlas book? Many of our customers do. At a time when obtaining even reading copies of many Silver Age books goes beyond the means of many collectors, the relatively cheap Marvel/Atlas books begin to look real attractive. So buy a handful and enjoy the reading only an these classic comics can provide.

San Diego Con

Everyone here is eagerly anticipating this year's SD Con. An endless sea of wonderful comics to be had, but will everyone walk away satisfied? Probably not. Talking with many wily veterans of the greatest annual comic gathering around, it seems that many feel the con holds less quality old books than it used to and that there are very few great deals to be had. All pessimism aside though, there still isn't anything quite like the San Diego Con. Til next time.

SPECIAL NOTICE: See the latest issue of Overstreet's Comic Book Quarterly (#5) for the largest update of 1933-1954 Oversteet prices in history!

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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✣ An increase in price since last issue.
- ▫ A decrease in price since last issue.
- ▯ A high demand issue.

Grading Comics

Grading a comic book is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and its entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to prevent further deterioration.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The two hardest parts of evaluating a comic book is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition** Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

Calculating Very Good and Very Fine Prices

Calculating Very Good and Very Fine is relatively easy. When calculating the Very good price simply add the Good price to the Fine price and divide the total by 2. The Very Fine price is obtained in the same manner, simply add the Fine price to the Very Fine price and divide the total by 2. Here are some easy formulas to use.

1. (GD + FN) /2= VG 2. (FN + NM) /2=VF.

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1-Reprint (1938, 50¢-c)			0.50	
202-220: 202-1st code approved issue	23.00	68.00	160.00	
221-240: 224-1st Golden Gorilla story	18.00	54.00	125.00	
241, 243-251: Last Tommy Tomorrow	14.00	41.00	95.00	
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252-Origin & 1st app. Supergirl; intro of new Metallo	120.00	351.00	820.00	+ H
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262, 264-266, 268-270	7.10	21.00	50.00	
263-Origin Bizarro World	9.00	33.00	75.00	
267-3rd Legion app. (8/60)	40.00	120.00	285.00	
271-275, 277-282: 282-Last 10¢ issue	6.40	19.00	45.00	
276-6th Legion app.	18.00	54.00	125.00	
283-Legion Of Super-Villains app.	7.10	21.00	50.00	
284-Mon-El app.	7.10	21.00	50.00	
285-12th Legion app. (2/62)	7.10	21.00	50.00	
286-289: 287-14th Legion app.	3.70	11.00	26.00	
290(7/62)-17th Legion app; Phantom Girl app.	3.70	11.00	26.00	
291, 292, 294-299	3.20	8.00	20.00	
293-Origin Comet (Superhorse)	7.90	24.00	55.00	+
300-(5/63)	3.60	11.00	25.00	
301-303, 305-308, 310-320	1.90	6.00	13.00	
304-Origin/1st app. of Black Flame (9/63)	2.40	7.00	17.00	
309-Legion app.; Batman & Robin-c & cameo	2.10	6.40	15.00	
321-333, 335-340	1.70	4.00	10.00	
334-Giant (6-2/8); r/origin Supergirl, Legion	2.40	7.00	17.00	
341-346, 348-358: 344-Batman x-over	1.20	3.00	7.00	
347, 360: (Giants G-33 & G-45)	1.70	5.00	12.00	
361-372, 374-380: 377-Legion begins	1.00	3.00	6.00	
373-Giant Supergirl (G-57); Legion-r	1.50	4.00	9.00	
381-424: 411-Eclipso origin-r	1.00	2.00	5.00	
425-Adams art; The Atom begins	1.20	3.00	7.00	
426-436, 438, 439: 432-1st SA Toyman	0.80	1.60	4.00	
437, 443-(100 pg. giants)	1.00	2.00	5.00	
440-1st Grell-a on Green Arrow	1.30	3.00	7.50	
441-Grell-a on Green Arrow continues	1.00	2.50	6.00	
442, 444-499: 484-40th anniversary issue	0.60	1.20	3.00	
500-Superman life story (1.00, 68pgs)	0.60	1.20	3.00	
501-551, 554-582: 521-1st app. Vixen	0.40	0.70	1.75	
552, 553-Animal Man-c/s (2 & 3/84)	1.00	2.50	6.25	
583-Alan Moore scripts	1.30	3.00	7.50	
584-Byrne-a begins; New Teen Titans app.	0.40	0.70	1.75	
585-599: 598-1st app. Checkmate	0.20	0.40	1.00	
600-(2.50, 84 pgs.)	0.80	1.60	4.00	
601-642 (1.50, 52 pgs.); 611-614: Catwoman	0.30	0.60	1.50	
643-Monthly issues, Perez-c/a, scripts begin	0.30	0.60	1.50	
644-649, 651-661, 663-666, 668-679: 660-Death of Lex Luthor. 674-Pre-intro Supergirl. 679-Last 1.00-c	0.20	0.40	1.00	
650-(1.50, 52 pgs.)-Lobo cameo	0.30	0.60	1.50	
662-Superman reveals id to Lois Lane	0.70	1.40	3.50	
667-(1.75, 52 pgs.)	0.40	0.70	1.75	
680-682	0.30	0.50	1.25	
683-Doomsday cameo	1.30	3.00	7.50	H
683-2nd & 3rd printings	0.30	0.50	1.25	
684-Doomsday battle issue	1.30	3.30	8.00	H
685, 686-Funeral For A Friend issues; Supergirl app.	0.40	0.80	2.00	
685-2nd & 3rd printings	0.30	0.50	1.25	
687-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00	
687-(1.50)-Newsstand Ed. w/mini-poster	0.30	0.60	1.50	
688-694,696-699,701,702 (1.50): 688-Guy Gardner-c/s. 697-Bizarro-c/s	0.30	0.60	1.50	
695-Newsstand version	0.30	0.60	1.50	
695-(2.50)-Variant foil embossed-c	0.50	1.00	2.50	
700-(2.95, 68 pgs.)-Fall of Metropolis pt. 1	0.60	1.20	3.00	
Annual 1 ('87)-Arthur Adams-c; Batman app.	1.00	2.50	6.00	
Annual 2 ('88, 1.75)-Perez-c/a	0.40	0.80	2.00	
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00	
Annual 4, 5 ('92-'93, 2.50, 68 pgs.)	0.50	1.00	2.50	

Fast Facts

The Man of Steel mini-series came out between **Action Comics #583** (Sep 1986) & **#584** (Jan 1987) and **Superman #423** (Sep 1986) & **#424** (Jan 1987) while those two titles were on hiatus. *Sent in by Manny Hames, Texas.*

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	3.20	8.00	20.00
2-10	1.65	4.00	10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	5.10	15.00	36.00
2, 3	3.20	8.00	20.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	40.00	120.00	310.00	+ H
201-208	30.00	90.00	210.00	+
209-Last pre-code; origin Speedy	31.00	94.00	220.00	+
210-1st app. Krypto (Superdog)-c/s (3/55)	178.20	537.50	2150.00	+ H
211-213, 215-220: 220-Krypto app.	24.00	72.00	168.00	+ H
214-2nd app. Krypto	37.00	111.00	260.00	+ H
221-246	20.00	60.00	140.00	+
247-1st app. Legion Of Super Heroes (4/58)	260.00	780.00	2600.00	
248-252, 254, 255: Green Arrow in all	14.00	43.00	100.00	
253-Superboy/Robin first meet	21.00	62.00	145.00	+
256-Origin Green Arrow by Kirby	60.70	180.00	425.00	+
257-259	13.00	39.00	90.00	
260-1st Silver Age origin of Aquaman (5/59)	60.00	190.00	440.00	+ H
261-266, 268, 270: 266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character	10.00	30.00	70.00	+
267-2nd Legion Of Superheroes (12/59)	82.90	250.00	580.00	
269-Intro Aqualad (2/60)	21.00	62.00	145.00	+
271-Origin Luthor retold	21.00	63.00	148.00	+
272-274, 276-280: 276-3rd Metallo	7.10	21.00	50.00	+
275-Origin Superman/Batman team retold	18.00	55.00	128.00	+ H
281, 284, 287-289: 288-Bizarro cover	6.90	21.00	48.00	
282-5th Legion app.; intro/origin Starboy	15.00	45.00	105.00	
283-Intro Phantom Zone	16.00	47.00	110.00	+
285-1st Tales of Bizarro World story in Adv.	11.00	34.00	80.00	
286-1st Bizarro Mxyzptlk; Bizarro-c	11.00	32.00	75.00	
290-8th Legion app., last 10¢ issue	15.00	45.00	105.00	
291, 292, 295-298: 295-Bizarro-c	4.70	14.00	33.00	
293-10th Legion app.; 1st Bizarro Luthor	9.30	28.00	65.00	+
294-1st Bizarro M. Monroe, Pres. Kennedy	9.30	28.00	65.00	
299-1st Gold Kryptonite (6/62)	6.40	19.00	45.00	+
300-Legion series begins (9/62)	40.00	120.00	275.00	
301-Origin Bouncing Boy	12.00	36.00	85.00	+
302-305: 303-1st app. Matter Eater Lad	7.90	24.00	55.00	
306-310: 1st Legion of Substitute Heroes	5.70	17.00	40.00	
311-320: 316-Origins & powers of Legion	4.30	13.00	30.00	
321-Intro Time Trapper	3.60	11.00	25.00	+
322-330: 327-Intro Lone Wolf in Legion	3.10	9.40	22.00	
331-340: 340-Intro Computo in Legion	2.80	7.10	17.00	
341-Triplicate Girl becomes Duo Damsel	2.10	5.20	12.50	
342-345, 347, 350, 351	1.80	4.00	9.50	
346, 348, 349: 346-Intro Karate Kid	1.80	4.40	10.50	
352, 354-360	1.30	3.30	8.00	
353-Death of Ferro Lad in Legion	3.00	6.00	15.00	+
361-364, 366, 368-370	1.30	2.60	6.50	
365, 367, 371, 372: 371-Intro Chemical King	1.50	3.00	7.50	
373, 374, 376-380: 380-Last Legion in Adv.	1.30	2.60	6.50	
375-Intro Quantum Queen & Wanderers	1.40	3.00	7.00	
381-Supergirl begins (1st full length story, 6/69)	0.50	1.00	2.50	
382-389, 391-400	0.50	0.90	2.25	
390, 403-(80 pg. giants G-81 & G-91)	1.40	3.00	7.00	
401, 402, 404-410: 409,410-(52 pgs.)	0.50	0.90	2.25	
403-Giant G-81 (68 pgs.); Legion-r	1.10	2.20	5.50	
411, 413, 418, 419: 411-415,417-420-(52 pgs.)	0.20	0.40	1.10	
412-r/origin/1st Animal Man/Str. Adv. #180	1.00	2.00	5.00	
414-r/2nd Animal Man/Str. Adv. #184	0.60	1.20	3.00	
415, 420-Animal Man-r/Str. Adv. #190, 195	0.30	0.60	1.50	
416-Giant DC-100 Pg. Super Spect. #10; G.A.-r	0.30	0.60	1.50	
417-Vigilante; Frazetta Shining Knight-r	0.30	0.50	1.25	
421-424: 424-Last Supergirl in Adv.	0.20	0.40	1.00	
425-New look begins (change to adventure)	0.30	0.60	1.60	
426-427, 431-458: 435-Mike Grell's 1st-a	0.20	0.40	1.00	
429-1st app. Black Orchid (6-7/73)	1.50	3.00	7.50	
429-430-Black Orchid app.	0.80	1.50	3.75	
459, 460-New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/78) w/o missing a month	0.70	1.40	3.50	
461, 462: (68 pgs.)-Death of Earth II Batman	0.90	1.80	4.50	
463-466: (1.00, 68 pgs.)	0.20	0.40	1.00	
467-Starman by Ditko, Plastic Man begin	0.30	0.60	1.50	
468-490: Last comic-size iss.	0.20	0.40	1.00	
491-499: 491-100 pg. digests begin	0.20	0.50	1.20	
500-All Legion reprints	0.30	0.60	1.60	
501-502: Golden Age reprints	0.20	0.50	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	20.00	59.00	138.00	+ H
52-58 (3-D effect-c/stories)-Black-c	17.00	52.00	122.00	+ H
59-3-D effect story only	12.00	35.00	82.00	+ H
60-Woodsequaw-a by Landau	6.90	21.00	48.00	+ H
61-Last pre-code issue (1-2/55)	6.90	20.00	46.00	+ H
62-70	4.00	12.00	28.00	
71-90	2.90	9.00	20.00	
91,96(#95 on inside),107,116-All contain Williamson-a	4.00	12.00	28.00	
92-95,97-99,101-106,108-115,117-127	2.60	7.70	18.00	
100	3.10	9.40	22.00	
128-Williamson/Krenkel/Torres-r; last 10¢	2.60	7.70	18.00	
129-150	2.10	6.40	15.00	
151-153: 153-Magic Agent app.	1.90	5.60	13.00	
154-Nemesis begins (origin), ends #170	2.40	7.00	16.50	
155-167, 169-174: 157-Magic Agent app.	1.80	5.40	12.50	
168-Ditko-a(p)	2.60	7.70	18.00	

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-52: 32-1st code approved issue	7.90	24.00	55.00
41-50	6.40	19.00	45.00
51-70	4.30	13.00	30.00
71-93, 95-105: 95-1st monster issue (11/65)	2.10	6.40	15.00
94-Aquaman cameo	2.40	7.30	17.00
106-109-Monster-c/s by N. Adams-c/a	4.00	12.00	28.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, 1994 (2.95, color, mini-series)
Marvel Comics

1-4-Characters from X-Men	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications

41-60	4.30	13.00	30.00	+
61-80: 68, 74-Photo-c	3.30	10.00	23.00	+

81-91,93-96,98-100: 69-Bob Hope app	2.00	6.00	14.00 +
92-Superman cameo	2.90	8.60	20.00 +
97-Batman/Robin x-over; Joker-c/story	3.90	12.00	27.00 +
101, 103, 104-Neal Adams-c/a	3.00	9.40	22.00 +
102-Beatles app.; N. Adams-c/a	3.70	11.00	26.00 +
105-Superman x-over	2.30	7.00	16.00 +
106-111,113-116	1.10	2.70	6.50 +
112-Flash x-over	2.30	6.90	16.00 +
117-Wonder Woman x-over	1.50	3.80	9.00 +
118-124	1.00	2.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166; Mar, 1979-No. 172, Jan, 1980
Gold Key

166-172	1.00	2.50	6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan, 1987-Present
DC Comics

404	0.40	0.80	2.00
425-449: 449-Invasion	0.40	0.70	1.75
450-463: 463-Superman/Flash rose	0.30	0.60	1.50
464-Lobo-c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-491: 491-Last $1.00-c	0.20	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.50	6.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle issue	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
500-Platinum Edition	14.00	43.00	100.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c	0.30	0.60	1.50
502-515: 502-Supergirl-c/story. 506-Challengers of the Unknown app. 510-Bizarro-c/s	0.20	0.60	1.50
505-(2.50)-Holo-grafix foil-c ed.	0.50	1.00	2.50
Annual 1 ('87)-Starlin-c & scripts	0.30	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthgiague	0.50	1.00	2.50
Annual 6 ('94, 2.95)-Elseworlds story	0.60	1.20	3.00

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	150.00	360.00 + H
2-Williamson, S&K	30.00	90.00	210.00 + H
3-Origin retold	23.00	69.00	160.00 + H
4-S&K-c; Powell-a, Shield x-over	12.00	36.00	85.00
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	8.00	24.00	55.00
11-13, 15-20: 20-Origin Flygirl retold	5.00	14.00	32.00
14-Intro & origin Flygirl	6.40	19.00	45.00
21-30: 30-1st S.A. app. Comet	3.10	9.40	22.00
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	16.00	48.00	115.00
2, 3: 3-Last 10¢ issue	8.30	25.00	58.00
4-6: Cat/girl app.	5.70	17.00	40.00
7-10	4.00	12.00	28.00
11-15: 13, 14-Cat/girl, Black Hood app.	3.10	9.40	22.00

AGENT THREE-ZERO
Sept, 1993 (3.95, color, 52 pgs.)
Galaxinovels,Inc
1-Polybagged w/card & mini-poster 0.80 1.60 4.00

AGE OF THE REPTILES
Nov, 1993-No. 4, Feb, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4	0.50	1.00	2.50

AKIRA
Sept, 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics

1	2.10	6.40	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3-5	1.30	3.10	7.50
6-15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50

ALBEDO
Apr, 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	6.40	19.00	45.00
0-White cover, 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	2.20	5.40	13.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red; 1st app. Usagi Yojimbo	1.80	3.90	9.75
1-Bright red	1.80	3.90	9.75
2	1.00	2.50	6.00
3-14	0.40	0.80	2.00

ALBEDO ANTHROPOMORPHICS
Feb, 1994 (2.95, color)
Antarctic Press

1	0.60	1.20	3.00

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning

	2.10	6.40	15.00
2-Same content/cr.as #1	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	5.00	15.00	35.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.60	11.00	25.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
Aliens Mini Comic 1 (2/89, 4x6")-Included in Aliens Portfolio	1.70	4.00	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-9	0.50	1.00	2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Suydam painted-c	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.50	1.00	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Painted-c	0.50	1.00	2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1989-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-6: Bolton painted-c. Swice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Pelar Milligan scripts; painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS: STRONGHOLD
May, 1994-No. 4, 1994 (2.50, color, mini-series)
Dark Horse Comics

1-2	0.50	1.00	2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1990, 1.95) r/DHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
Dark Horse Comics

1-3-Suydam painted-c	0.50	1.00	2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-8: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	70.00	197.00	460.00 + H
128 (1952)	46.00	138.00	325.00 + H
2 (12-1/52-53) - 5	39.00	116.00	270.00 + H
6-10	24.00	71.00	165.00 + H
11-18: Last pre-code issue	21.00	62.00	145.00 + H

Albedo anthropomorphics #1
©AP

Alpha Flight #130
© MEG

19-28	14.00	43.00	100.00	H
29, 30, 32-Wood-a	16.00	47.00	110.00	H
31, 33-40	11.00	34.00	80.00	H
41-50	9.30	28.00	65.00	H
51-66	7.10	21.00	50.00	H
67-1st app. Gunner & Sarge	12.00	36.00	85.00	H
68-70	7.00	20.00	47.00	H
71-80	4.30	13.00	30.00	H
81, 83-88: 88-Last 10¢ issue	3.10	9.00	22.00	H
82-Johnny Cloud begins	5.40	16.00	38.00	H
89-100	3.00	8.60	20.00	H
101-117: Johnny Cloud app. 111,115 & 117	2.10	6.40	15.00	H

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1-46, 48-67	0.20	0.40	1.00
47-McFarlane-a (1st full story)	0.60	1.20	3.00
Annual 1-3 (11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	1.70	4.00	10.00
2-El Diablo by Morrow begins	0.70	1.40	3.50
3-8: 3-Origin El Diablo	0.70	1.40	3.50
9-Frazetta-r (3 pgs.)	1.00	2.00	5.00
10-1st app. Jonah Hex (2-3/72)	8.60	26.00	60.00
11-2nd app. Jonah Hex	3.60	11.00	25.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group

1-(52 pgs.)-Byrne-a begins; Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	1.00	2.50	6.00
14-16: 16-Wolverine cameo	0.30	0.50	1.25
17-X-Men x-over; Wolverine cameo	0.60	1.20	3.00
18-28: Last Byrne issues	0.30	0.50	1.25
29-32, 35-49: 39-Portacio-i begins	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin retold	0.70	1.70	4.00
50-Double size	0.30	0.50	1.25
51-Jim Lee's 1st work at Marvel	1.00	2.00	5.00
52, 53: Wolverine; 53-Lee/Portacio-a	0.60	1.20	3.00
54, 63, 64-No Jim Lee art	0.20	0.40	1.00
55-82: Jim Lee art(p)	0.50	1.00	2.50
65-74, 76-88: 74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.30	0.60	1.50
87-90: Wolverine app.; Jim Lee-c	0.70	1.40	3.50
91-99, 101-105, 107-119,121-129	0.30	0.60	1.50
100-(2.00, 52 pgs.) Avengers app.	0.40	0.70	1.75
106-Northstar revelation issue	0.60	1.10	2.75
106-2nd printing	0.30	0.50	1.25
120-(2.25)-Polybagged w/poster	0.40	0.70	1.75
130-(2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (9/86, 1.25)	0.30	0.50	1.25
Annual 2-(12/87, 1.25)	0.20	0.40	1.00
Special V2#1 (5/92, 2.50)-Wolverine-c/s	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Adventures No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in all	33.00	98.00	390.00	+
8-Last 10¢ issue	27.00	80.00	320.00	+
9-13	23.00	70.00	280.00	+
14-Prof. X prototype	26.00	78.00	310.00	+

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art in all; Kirby monster-c 1-6	76.00	227.00	680.00	+ H
2	31.00	93.00	280.00	+
3-6: 6-Last Dr. Droom	26.00	77.00	230.00	+

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group

1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8) double feature begins	2.10	6.40	15.00	
2-4	1.00	2.00	5.00	
5-8: N. Adams-a	1.20	3.00	7.00	
9, 10: 9, 10-Magneto app.	1.00	2.00	5.00	
11-New Beast begins (1st app.), ends #17	1.70	4.00	10.00	H
12-17: 13-Brotherhood of Evil Mutants app.	1.20	3.00	7.00	H
18-1st app. Killraven, N. Adams-a	1.70	5.00	12.00	H
19-39	0.70	1.40	3.50	H

AMAZING ADVENTURES
Dec, 1979-No. 14, Jan, 1981
Marvel Comics Group

V2#1-Reprints X-Men 1, 38	0.80	1.60	4.00
2-14: Early X-Men reprints	0.60	1.20	3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)
Gold Key

1-Warren Tufts-a in all	1.70	4.00	10.00
2-4	1.00	2.50	6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)

15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.)	1350.00	4040.00	20200.00	H

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group

1-Origin retold; Ditto-c/a #1-38; Kirby/Ditko-c; 1st Fantastic Four x-over (ties w/F.F. #12 as 1st Marvel x-over)	920.00	2750.00	13750.00	+ H
1 (Golden Records Reprint)	11.00	32.00	75.00	H
(with Golden Records (1966)	26.00	79.00	185.00	+ H
2-1st app. The Vulture	210.00	630.00	2100.00	+ H
3-1st app. Doc Octopus	136.00	408.00	1225.00	+ H
4-Origin & 1st app. The Sandman	124.00	373.00	1120.00	+ H
5-Dr. Doom app.	109.00	326.00	870.00	+ H
6-1st app. Lizard	96.00	289.00	770.00	+ H
7, 8, 10: 8-Early FF backup story	74.00	223.00	520.00	+ H
9-Origin & 1st app. Electro	81.00	242.00	565.00	+ H
11, 12: 12-Doc Octopus unmasks Spidey-c/s	41.00	124.00	290.00	+ H
13-1st app. Mysterio	56.00	167.00	390.00	+ H
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over	105.00	315.00	1050.00	+ H
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown)	49.00	148.00	345.00	+ H
16-1st Daredevil x-over (yellow costume)	35.00	105.00	245.00	+ H
17-2nd app. Green Goblin (c/s)	59.00	178.00	415.00	+ H
18-1st app. Ned Leeds (later Hobgoblin)	37.00	111.00	260.00	+ H
19-Sandman app.	30.00	90.00	210.00	+ H
20-1st app. & origin The Scorpion	36.00	107.00	250.00	+ H
21-2nd app. The Beetle (see Str. Tales#123)	24.00	73.00	170.00	+ H
22-1st app. Princess Python	22.00	66.00	155.00	+ H
23-3rd app. Green Goblin (c/story)	36.00	109.00	255.00	+ H
24	20.00	60.00	140.00	+ H
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane)	24.00	73.00	170.00	+ H
26-4th app. Green Goblin; 1st Crime Master	27.00	81.00	190.00	+ H
27-5th app. Green Goblin	25.00	75.00	175.00	+ H
28-Origin/1st app. Molten Man	34.00	101.00	235.00	+ H
29, 30	18.00	54.00	125.00	+ H
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66)	16.00	47.00	110.00	+ H

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43-49 8.00 24.00 56.00 + H
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51-2nd app. of Kingpin 14.00 43.00 100.00 +
52-Oct. 56-Intro Capt. George Stacy 7.00 21.00 50.00 +
61-74: 69, 70-Kingpin app. 69-Kingpin-c. 74-Last 12¢ issue 5.70 17.00 40.00
75-89, 91-93, 95, 99: 84, 85-Kingpin-c/s 4.50 14.00 32.00 +
90-Death of Capt. Stacy 5.00 16.00 38.00 +
94-Origin retold 7.40 22.00 52.00 +
96-98: Drug books not approved by CCA; Green Goblin storyline 97, 98-Green Goblin-c 10.00 29.00 68.00 +
100-Anniversary issue (9/71) 21.00 64.00 150.00 +
101-1st app. Morbius; last 15¢ issue (10/71) 22.00 66.00 155.00 +
101-2nd printing (9/92, silver ink) 0.40 0.80 2.00
102-Origin/2nd app. Morbius (25¢, 52 pgs.) 15.00 45.00 105.00 +
103-118: 109-Dr. Strange-c/s (6/72) 2.90 9.00 20.00 +
119, 120-Spider-Man vs. Hulk 4.80 14.00 32.00 +
121-Green Goblin kills Gwen Stacy 12.00 36.00 85.00 +
122-Death of Green Goblin 16.00 47.00 110.00 +
123-128: 124-1st app. Man-Wolf (9/73), origin #125 2.60 7.70 18.00
129-1st app. The Punisher (2/74) 39.00 116.00 270.00
130-133, 138-148,151-160: 131-Last 20¢ issue 1.70 5.00 12.00
149,150: 149-Clone-s begins. 150-Clone-s ends(?) 3.60 10.70 25.00 + H
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163-173, 181-190: 181-Origin retold 1.30 3.30 8.00
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220-237: 225-Foolkiller-c/story (2/82) 1.20 3.00 7.00
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239-Without Tattoos 3.60 11.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 5.70 17.00 40.00 +
240-243, 246-248: 241-Origin Vulture 1.20 3.00 7.00
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255, 263, 264, 266-273, 277-280, 282, 283: 279-Jack O'Lantern-c/s. 282-X-Factor x-over 0.80 1.60 4.00
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259-Full Hobgoblin app.; origin M. J. Watson 2.90 8.60 20.00
260-Hobgoblin story 1.70 4.00 10.00
261-Hobgoblin c/s 1.70 5.00 12.00
262-Spider-Man unmasked 1.30 3.00 8.00
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265-Silver ink 2nd printing 0.60 1.20 3.00
274-Zarathos (Spirit Of Vengeance) app. (3/86) 0.80 1.60 4.00
275-(52 pgs.)-origin by Ditko ; Hobgoblin-c/s 1.90 5.60 13.00
276-Hobgoblin story 1.70 4.00 10.00
281-Hobgoblin battles Jack O'Lantern 1.70 5.00 12.00
284-Punisher cameo app., Gang War begins, ends #288; Hobgoblin c/s 1.70 4.00 10.00
285-Punisher app.; minor Hobgoblin app. 2.70 8.00 19.00
286-Hobgoblin-c/app. (minor) 1.00 2.50 6.00
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289-Hobgoblin full app. 1.50 3.80 9.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin 3.40 10.00 24.00
290-292 1.00 2.00 5.00
293, 294-Punis 2 & 5 of Kraven story 1.50 3.80 9.00
295-297 1.00 2.50 6.00
298-Todd McFarlane-c/a begins (3/90); 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 6.00 18.00 42.00
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306-311, 313, 314 1.80 4.60 11.00
312-Hobgoblin battles Green Goblin 3.10 9.40 22.00
315-317: Venom app. 3.00 8.60 20.00
318-323, 325: 319-Biweekly begins 1.30 3.30 8.00
324-Gabrielooth app.; McFarlane-c (no art) 1.90 5.60 13.00
326, 327, 329-No McFarlane 0.80 1.80 4.00
328-Hulk app.; last McFarlane-a 1.80 4.60 11.00
330, 331: Punisher app. 0.80 1.60 4.00
332, 333-Venom-c/s 1.50 3.80 9.00
334-336, 338-343 0.60 1.20 3.00
337-Hobgoblin app. 0.80 1.60 4.00
344-1st app. Cletus Kasady (Carnage) 1.70 4.00 10.00
345-1st full app. Cletus Kasady 1.70 5.00 12.00
346, 347-Venom app. 1.70 4.00 10.00
348, 349, 351-359:359-(1.25-c) 0.50 1.00 2.50
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Annual 21 ('87)-Wedding issue; direct sale 1.30 3.30 8.00
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Annual 24 ('90, 2.00) 0.70 1.40 3.50
Annual 25 ('91, 2.00)-1st solo Venom story 1.70 4.00 10.00
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1994 (2.95, B&W, limited series)
FantaCo
1 0.60 1.20 3.00

AMERICAN, THE

July, 1987-No. 8, 1989 (1.75, B&W)
Dark Horse Comics
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3-5 0.50 1.00 2.50
6-8 0.40 0.70 1.75
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Feb, 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics
1-5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE

July, 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Dorman painted-c. 2-Joe Phillips painted-c. 3-Mignola-c
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1-Fantastic Four, Casper, Amazing Spider-Man 6.00 18.00 42.00

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Nov-Dec, 1968-No. 6, Sept-Oct, 1969
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2-6 1.70 5.00 12.00

ANIMA

Mar, 1994-Present (1.75, color)
DC Comics
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ANIMAL MAN (See Strange Adventures #180 for 1st app.)

Sept, 1988-Present (Color)
DC Comics
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2 1.80 4.60 11.00
3, 4 1.10 2.70 6.50
5-10: 6-Invasion tie-in 0.90 1.80 4.50
11-20: 11-Begin $1.50-c 0.60 1.20 3.00
21-28: 26-Last Grant Morrison scripts 0.60 1.20 3.00
27-49, 51-55, 57-59 0.40 0.80 2.00
50-(2.95, 52 pgs.)-Last issue by Tom Veitch 0.60 1.20 3.00
56-(3.50, 68 pgs.) 0.70 1.40 3.50
60-74: 60-Begin 1.95-c 0.40 0.80 2.00
Annual 1 ('8.95, '93)- Children's Crusade Pt. 3 0.80 1.60 4.00

Amazing Spider-Man Annual #28
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